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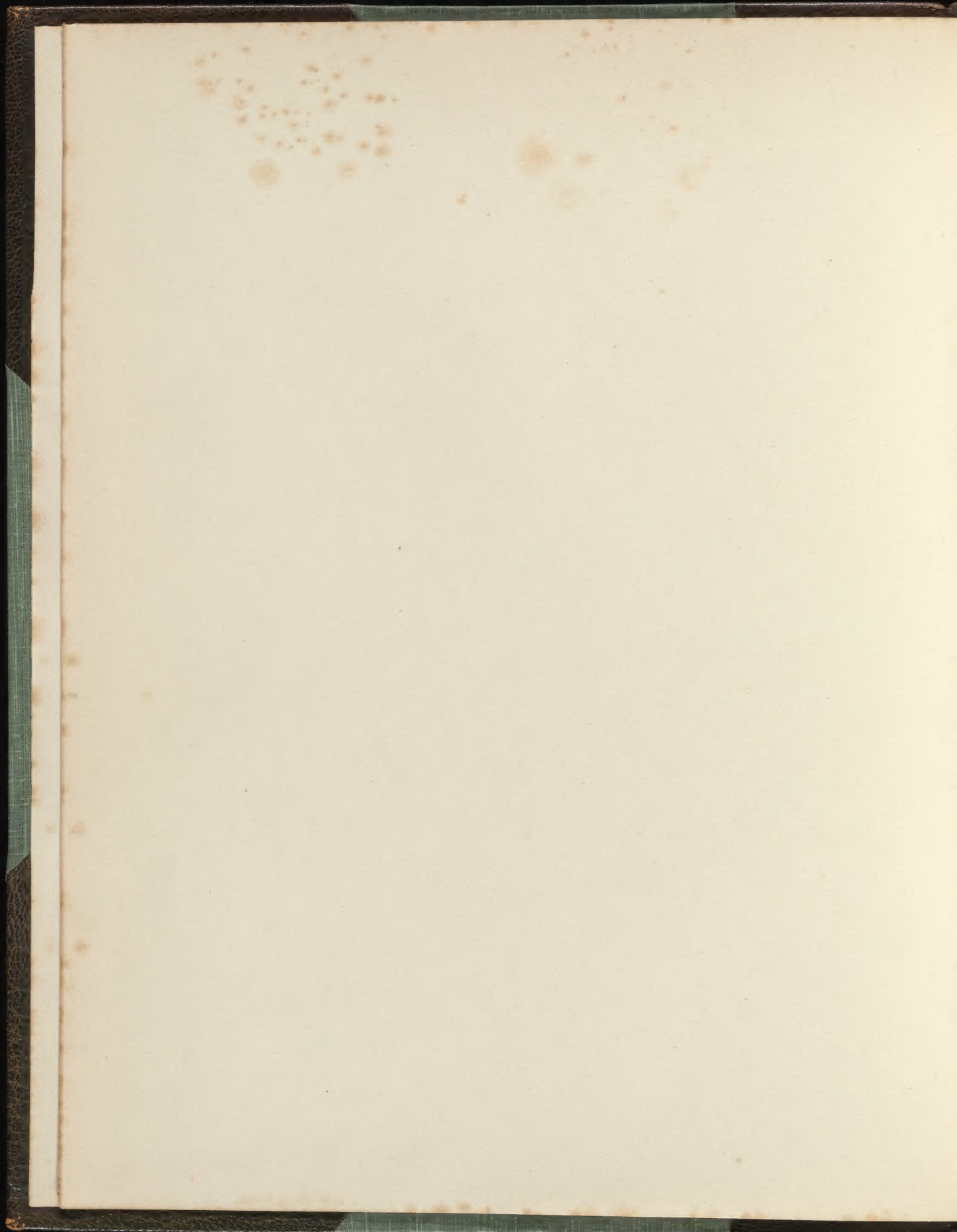
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J. PIERPONT MORGAN  
COLLECTION OF DRAWINGS

BY THE  
OLD MASTERS  
FORMED BY  
C. FAIRFAX MURRAY

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VOL. III.

TWO HUNDRED AND FORTY-SEVEN PLATES  
SELECTED FROM EXAMPLES  
OF THE  
ENGLISH, FRENCH, GERMAN,  
FLEMISH AND DUTCH SCHOOLS

PRIVATELY PRINTED  
LONDON

1912



The plates were executed by  
MM. Braun, Clément & Cie.,  
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THE present volumes complete the series of reproductions selected to illustrate the Collection of Drawings, formed by me during the last thirty-five years, and now the property of Mr. J. Pierpont Morgan.

The Collection was commenced in Italy, but the greater part of the drawings were purchased in England during the last thirty years, notably from the Palmerston, Aylesford, Warwick, Holford, Robinson, and Knowles Cabinets, and other sources too numerous to mention. One or two small but important Collections were purchased entire, the Tighe volume being the best of these.

The drawings here reproduced, excepting the English series, are mainly selected from Collections placed in volumes by their former owners, such as the important series by Giovanbattista Tiepolo, over one hundred in number, formed by Count Algarotti, subsequently in the possession of Mr. Edward Cheney.

The drawings in tempera, by Otto Vænius, designed for the "Emblems of Horace," are from the Palmerston Collection. The Martin de Vos drawings are in a parchment-covered volume, purchased in Holland by Lord Perceval. The portraits, mostly on vellum, by the English engravers Faithorne, Loggan, Forster, and others, were formerly the property of Mr. Bull of Ongar, the friend of Horace Walpole. The Charles Beale studies of heads are still in the original sheepskin-covered sketch-book, and the French 18th century drawings are mainly taken from two albums that formed part of the famous Destailleur Collection.

The English School, previously unrepresented, is now illustrated by numerous specimens of the art of the elder Richardson, Hogarth, Wilson, Reynolds, and Gainsborough, and the French School by additional drawings of Poussin, Claude and the 18th century book-illustrators Cochin, Eisen and Gravelot, and the great decorative painter Hubert Robert.

The Italian selection has been further enriched by a few early drawings of importance, the chief of which is perhaps the interesting



drawing of Christ enthroned above a circular temple, ascribed to Bartolommeo Vivarini; it was taken out of a copy of the great Latin Bible printed in 1471 by Sweynheym and Pannartz, formerly in a Venetian convent. This drawing or a similar one is the prototype of the cut in the Latin Bible printed at Venice in 1489.

The two classic panels, assigned to Bambaja, were apparently designed for sculpture. The sheet of nude studies, by Fra Bartolommeo, is one of the few that escaped the destructive zeal of the artist when he fell under the influence of Savonarola. Other notable drawings are Mocetto's design for his engraving of the "Sleeping Nymph," and Raphael's "Cumæan Sibyl," engraved by Agostino Veneziano, Bartsch, Vol. XIV., page 109, No. 123. Amongst the additional drawings by Parmigiano will be found "Apollo and Marsyas," the original of the contemporary chiaroscuro. Several important drawings by Domenico Campagnola also claim attention. Bernini is represented by three portraits and "Love with an hour-glass."

The reverses of drawings, even when unimportant in themselves, are often valuable as a means of identification. In this category are those by San Gallo, Andrea del Sarto, Tamagni and Watteau which are from the reverses of drawings reproduced in the first volume of the series.

In the Flemish section will be found drawings by Rubens, shewing his devotion to the antique, and a view of Rye by Van Dyck, signed and dated 1633. This interesting old town would seem to have had a special attraction for him, as another sketch of it is in the Florentine Collection, but dated in the year 1634.

The Hogarth drawings are nearly all from the Joly Collection, with which that of Lord Charlemont was incorporated. The James Collection supplied some other English drawings, including the early portrait of Gainsborough sketching a landscape with the aid of a mirror, and the drawing of a lady, full-length, lithographed by Lane, that once belonged to John Constable, R.A.

To these final volumes I have added a general Index.

C. FAIRFAX MURRAY.



## LIST OF PLATES.

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### ENGLISH SCHOOL.

T. GAINSBOROUGH, 1727—1788.

- 1 Portrait of the artist as a youth drawing a landscape with the aid of a mirror.  
Pencil.  
Collection, James.

W. FAITHORNE, 1616—1691.

- 2 Portrait of Margaret Smith.  
Pencil, on vellum.

Portrait of Sir William Paston.  
Pencil, touched with colour, on vellum.  
Collections, Bull, Thibadeau and Butler.

F. BARLOW, 1626—1702.

- 3 Owl defending its young from the attack of a hawk.  
Pen and Indian ink.

DAVID LOGGAN, c. 1630—1693.

- 4 Portrait of a child.  
Pencil, washed with Indian ink, on vellum.

Portrait of a lady.  
Dated 1672. Pencil, washed with Indian ink, on vellum.

- 5 Portrait of a gentleman, Sir — Blount (?), in armour.  
Signed, and dated 1673. Pencil, washed with Indian ink, on vellum.  
Collections, Bull, Thibadeau and Butler.

CHARLES BEALE (XVII. CENTURY).

- 6 Portrait of a youth.  
7 Portrait of a young man : candle-light effect.  
8 Portrait of a lady wearing a hood.  
9 Portrait of a young girl.  
10 Portrait of a young girl, with her head draped.  
11 Portrait of a young woman wearing a fur cap.  
Red chalk.  
From the artist's sketch book.



R. WHITE, 1645—1704.

- 12 Captain Robert Knox, cousin to Strype the historian. Imprisoned 19½ years in Ceylon, of which place he published the first account.  
Dr. Thomas Tenison, Archbishop of Canterbury. Engraved by White.  
Pencil, washed with Indian ink, on vellum.
- 13 Dr. Richard Morton, Chaplain, New College, Oxford. Physician and Non-conformist. Died 1698.  
Thomas Tryon, Merchant of London.  
Pencil, washed with Indian ink.
- 14 Dr. John Edwards, Divine, 1637—1716. Educated at St. John's, Cambridge.  
Dr. John Fryer, M.D., Traveller.  
Pencil, washed with Indian ink.

R. FABER (XVIII. CENTURY).

- 15 Portrait of Beau Fielding.  
Indian ink, on vellum; unfinished.

R. WHITE, 1645—1704.

Portrait of a gentleman.  
Signed. Indian ink, on vellum.

DAVID LOGGAN, c. 1630—1693.

- 16 Henry Compton, Bishop of London.  
Pencil, washed with Indian Ink, on vellum.

J. FORSTER (XVIII. CENTURY).

- Portrait of a young man.  
Signed and dated Oct. 1701. Pencil, washed with Indian ink, on vellum.
- 17 Portrait of a young girl.  
Pencil, washed with Indian ink, on vellum.

ANONYMOUS.

- 18 Portrait of Mary, Queen of William III.  
Pencil and Indian ink, on vellum.  
Portrait of a youth.  
Pencil and Indian ink, on vellum.

JONATHAN RICHARDSON, Senr. 1665—1745.

- 19 Portrait of the artist.  
Portrait of J. Richardson the younger, Dec. 4th, 1735.  
Silver point, on vellum.  
Collection, Robinson.
- 20 Portrait of Mary, daughter of Brigadier Colonel Nicholas Le Pell. Married John Lord Hervey, Oct. 25th, 1720.  
Silver point, on vellum.
- 21 Portrait of Mrs. Renolds Fiske.  
Signed, and dated April 24, 1732. Silver point, on vellum.



- 22 Portraits of Mr. and Mrs. Knap.  
Signed. Silver point, on vellum.  
Portrait of John Hadley.  
Signed, and dated Jan. 10, 1734. Silver point, on vellum.
- 23 Mrs. Renolds Fiske.  
Signed, and dated April 16, 1736. Silver point, on vellum.  
Portrait of a lady in profile.  
Dated 21 Feb. 1734/5. Silver point, on vellum.
- 24 Portrait of the Rev. Samuel Say; dissenter; author of two Essays on the  
Harmony of Numbers; ob. 1743.  
Signed. Silver point, on vellum.
- 25 Prof. Blackwell of Aberdeen; author of Life of Homer.  
Dated April 15, 1735. Silver point, on vellum.  
Mr. Thomas Calverly, dancing master.  
Dated Dec. 2, 1740. Silver point, on vellum.
- 26 Prince Iuanahouki of the Yamacraws.  
Silver point, on vellum.

SIR JAMES THORNHILL, 1676—1734.

- 27 Portrait of Timothy Thomas, Chaplain to Lord Oxford. Beneath in the  
autograph of Matthew Prior is written "This Fizz so well drawn you  
may easily know, Was done by a Kt. for one Tim with an O."  
Pencil.  
Collections, Bull, Thibadeau and Butler.

W. HOGARTH, 1697—1764.

- 28 Three figures in an apartment.  
Pen, washed with Indian ink.  
Collection, Joly.
- 29 Interior, with a gentleman seated in an armchair, being bled by an artist on  
to a palette lying on the ground; four other figures included in the  
composition, two of whom are conversing in the foreground to right;  
an easel in the background.  
Red chalk.  
Collection, Joly.
- 30 Study for portrait of a youth; landscape background.  
Red chalk.
- 31 The Pilgrims at Cumbers. Landscape, with three figures apparently repre-  
senting Hogarth, Thornhill and Scott. The drawing is inscribed in the  
lower margin "vol. I. page 9, July 20, 1740, W. H. fecit," and would  
appear to have been designed for the account of a country excursion  
similar to the famous Rochester tour.  
Pencil.  
Collections, Esdaile and Joly.
- 32 Lord Lovat; inscribed in a contemporary hand "Ld. Lovat" and "Wm.  
Hogarth 1759."  
Pencil, washed with Indian ink.  
Collection, Joly.



W. HOGARTH, 1697—1764: *continued.*

- 33 The Husband's Return. A lady seated at a round table on which lies a book, with her handkerchief to her eyes; the drunken husband is escorted by a young gentleman and the watchman with lanterns and is preceded by the maid with a candle.  
Pencil.  
Collections, Catterson Smith and Joly.
- 34 The Governors of the Foundling Hospital; the figure in the centre is probably Captain Coram.  
Pen and bistre, washed.  
Collections, G. F. and Joly.
- 35 Hospital scene. The unfortunate patient is being cauterized, while the doctor examines the contents of a flask, the drunken nurse sets fire to his wig with the candle she is holding; to the left are the operator and a man holding a box of instruments.  
Pencil, washed with Indian ink.  
Collection, Forman.
- 36 Gin Street (Gin Lane).  
Red chalk.  
Collection, Joly.
- 37 Beer Street.  
Red chalk.  
Collection, Joly.
- 38 Paul before Felix.  
Red chalk.  
Collection, Joly.

RICHARD WILSON, R.A. 1714—1782.

- 39 Landscape, with the Finding of Moses.  
Black chalk, heightened with white, on grey paper.
- 40 The Roman Campagna, with peasants dancing.  
Black chalk.
- 41 Landscape; the edge of a wood, with a church seen through the trees, and figures on the road.  
Black and white chalk, on grey paper.
- 42 Jenkins the Roman cicerone and dealer, seated to left.  
Black chalk, touched with white, on grey paper.  
Collection, James.

SIR JOSHUA REYNOLDS, P.R.A. 1723—1792.

- 43 The Infant Hannibal; wooded background.  
Chalk, pen and bistre, washed.
- 44 The Infant Hannibal. Another sketch with plain background.  
Chalk, pen and bistre, washed, and touched with colour.
- 45 Four children at play.  
Pen and bistre, washed.  
Collection, Sir James Knowles.

THOMAS GAINSBOROUGH, 1727—1788.

- 46 Two studies for a portrait of a lady seated in a garden, a vase of antique form on a pedestal in the background.  
Signed in a contemporary hand "T.G." Black chalk.
- 47 Landscape, with a decayed willow tree beside a pond; on the bank above, a man ploughing; a cottage in the distance to left.  
Pencil.
- 48 Wooded landscape, with a boy on the road.  
Pencil.  
Collection, Robinson.
- 49 Landscape, with cattle and figures.  
Pencil.
- 50 Wooded landscape, with two donkeys.  
Pencil. Signed T. G. in a contemporary hand: many drawings of the artist were thus marked either by Lane or Gainsborough Dupont, whose handwriting closely resembled that of his uncle.
- 51 Landscape, with a cottage to left.  
Pencil.
- 52 Landscape, with three figures to right beneath a tree.  
Pencil.
- 53 Landscape, with a fenced cottage; cattle on the road to left.  
Black chalk.
- 54 Landscape: evening.  
Black chalk.
- 55 Landscape, with ruined house to right, and a horse and cart in the foreground to left.  
Brown and white chalk, washed with Indian ink.
- 56 Rocky landscape.  
Pen and bistre, washed.
- 57 Study for portrait of a lady, standing.  
Black and white chalk, on toned paper.  
Lithographed by Lane.  
Collections, Lane, John Constable, R.A., and James. A note on the back in Constable's handwriting states that it was presented to him by Lane.
- 58 Study for portrait of a young girl seated to right.  
Black and white chalk, on grey paper.  
Collection, Robinson.
- 59 Study for a group of figures; a woman in a bonnet holds a young child in her arms; two elder children are beside her, one on either side.  
Black and white chalk, on toned paper.
- 60 A country road, with high banks; a group of figures resting to left.  
Brown chalk, varnished and touched with colour.
- 61 River landscape, with wooded banks; a party riding on donkeys, beyond the stream. Study for a picture formerly in the collection of Earl Dudley.  
Black and white chalk.
- 62 Hilly landscape, with cows on the road to left, a cottage beyond partly hidden by trees.  
Black and white chalk.
- 63 Landscape, with horse and cart descending the hill.  
Black chalk.



GAINSBOROUGH DUPONT, . 1767—1797.

- 64 Portrait of Thomas Gainsborough, R.A.  
Black and white chalk, on grey paper.  
Collection, Cosmo Monkhouse.

FRENCH SCHOOL.

J. COUSIN, .c. 1500—c. 1583.

- 65 Double-handled vase, decorated with bands of ornament, classical figures, masks, etc.  
Pen and bistre.  
Collection, Robinson.

FRENCH SCHOOL (XVI. CENTURY).

- 66 The Flagellation; Pilate is seen to right watching the scene; the hall is decorated with numerous columns and is partly ruined.  
Pen and bistre, washed.  
Collection, Robinson.

LAGNEAU or LANNEAU (XVI—XVII. CENTURIES).

- 67 Portrait of a man in profile to right.  
Black chalk.

FRENCH SCHOOL (XVI. CENTURY).

- 68 Portrait of a man in a cap.  
Coloured chalks.

J. CALLOT, 1592—1635.

- 69 Political Caricature relating to the seizure of Pitigliano 1643.  
Pen and bistre.

NICOLAS POUSSIN, 1594—1665.

- 70 Christ's charge to Peter.  
Pen and bistre, washed.  
Collection, Robinson.
- 71 The Holy Family. Sketch for the picture in the collection of the Duke of Sutherland.  
Pen and bistre, washed.  
Collections, D.C. and Robinson.
- 72 The Return of the Spies. Sketch for the picture in the Louvre.  
Pen and bistre, washed.  
Collection, Robinson.
- 73 Sketch from an antique bas-relief, representing a funeral cortège.  
Pen and bistre, washed.

CLAUDE LORRAINE, 1600—1682.

- 74 Landscape.  
Pen and bistre, washed.
- 75 Landscape, with Æneas landing at Carthage (?)  
Pen and bistre, washed.

- 76 Landscape, with a procession of trumpeters crossing a bridge.  
Chalk, pen and bistre, washed, on pink paper.  
Collection, Warwick.
- 77 Landscape overlooking a plain, with low hills in the distance to right.  
Pen and bistre, washed.
- 78 The Temple of Vesta at Tivoli.  
The Magdalen in the Desert.  
Pen and bistre, washed.  
Collections, J. Richardson, senr. and Leighton.
- 79 The Banks of the Tiber.  
Pen and bistre.  
Collections, Esdaile and Leighton.
- 80 Landscape, with shepherds watering their cattle in a pool; a tower to left.  
Pen and bistre, washed.
- 81 Wooded landscape, with herdsman fording a stream.  
Pen and bistre, washed.
- 82 Landscape: the edge of a wood; a shepherd seated and flock in the foreground.  
Pen and bistre, washed.

A. BOSSE, 1602—1676.

- 83 Portrait of a gentleman.  
Signed, and dated 1667. Black chalk, washed with Indian ink.  
Collections, Bull, Thibadeau and Butler.

GASPAR DUGHET, 1613—1675.

- 84 Landscape, with a town in the middle distance.  
Pen and bistre.

EUSTACE LE SUEUR, 1616—1655.

- 85 Study of two female figures, seated.  
Red chalk.

S. BOURDON, 1616—1671.

- 86 Landscape, with figures.  
Red chalk.  
Collection, J. Richardson, junr.

RAYMOND DE LA FAGE, 1656—1684.

- 87 A Roman triumph.  
Pen, washed with Indian ink, on vellum.

C. GILLOT, 1673—1722.

- 88 A family of Satyrs in a landscape.  
Red chalk.

A. WATTEAU, 1684—1721.

- 89 Three studies of a child wearing a cap.  
Red chalk.
- 90 Romantic landscape.  
Reverse of drawing numbered 278, reproduced in first volume.  
Red chalk.



J. B. OUDRY, 1686—1755.

- 91 Landscape, with a barn.  
Black and white chalk, on grey paper.

F. LEMOYNE, 1688—1737.

- 92 Daphnis and Chloe.  
Black and white chalk, on grey paper.

J. B. PATER, 1695—1736.

- 93 Four studies of soldiers.  
Red chalk.

EDME BOUCHARDON, 1698—1762.

- 94 Design for a medal, inscribed *Salus Reipublicae* 1738, representing Peace and Justice before an altar; Discord (?) lies in the foreground dead, a torch beside her.  
Red chalk.

H. GRAVELOT, 1699—1773.

- 95 Six sketches for illustrations to "Songs in the Opera of Flora, with the Humorous Scenes of Hob," London 1737.  
Pen and Indian ink, washed.
- 96 Four sketches for the same.  
Pen and Indian ink, washed.  
Collection, Destailleur.
- 97 Arms of Louis XV and Marie Leczinska his queen.  
Collection, Destailleur.

FRENCH SCHOOL (XVIII. CENTURY).

- 98 An Investiture.  
Pen and Indian ink, washed.

J. F. NOLLEKENS, 1702—1784.

- 99 Children at play.  
Red chalk. The signature erased.
- 100 Repose in Egypt.  
Pen and bistre, washed.
- 101 Classical composition in the manner of Pannini.  
Pen and bistre.

P. C. TREMOLLIERE, 1703—1739.

- 102 The Golden Age.  
Black and white chalk, on grey paper.  
Collection, Duke of Cambridge.

F. BOUCHER, 1703—1770.

- 103 Water nymphs.  
Black and white chalk, on grey paper.  
Collection, Warwick.
- 104 The Youthful Shepherdess.  
Black chalk.

J. G. WILLE, 1715—1808.

- 105 A farmyard, with figures.  
Signed, and dated 1762. Pen and bistre, washed.

CHARLES NICOLAS COCHIN, 1715—1790.

- 106 Portrait of the Artist.  
Signed, and dated 1745. Chalk, and Indian ink, touched with colour.  
Collection, Destailleur.
- 107 Interior, with a family at table by the fireside in winter. Design for decoration.  
Red chalk.  
Collection, Destailleur.
- 108 Three designs for the Seasons; cutting corn, gathering fruit and grapes.  
Red chalk.  
Collection, Destailleur.
- 109 Four designs for the same: (1) a youth presenting flowers to a young girl;  
(2) a girl asleep in the hayfield; (3) a huntsman delivering a hare to a  
young woman; (4) tree-planting.  
Red chalk.  
Collection, Destailleur.
- 110 Allegorical composition: the King giving protection to the Arts.  
Black chalk, washed with Indian ink.  
Collection, Destailleur.

CHARLES EISEN, 1720—1778.

- 111 Design for a cul-de-lampe; a youth playing the guitar.  
Signed. Pen, washed with Indian ink.  
Collection, Destailleur.

FRENCH SCHOOL (XVIII. CENTURY).

- 112 The Washerwoman Interrupted.  
Pen and Indian ink, washed.

JEAN PILLEMENT, c. 1728—c. 1808.

- 113 Landscape, with a villa.  
Signed. Black chalk.

J. H. FRAGONARD, 1732—1806.

- 114 Landscape, with figures.  
Pen and bistre, washed.  
Collection, Knowles.

H. ROBERT, 1733—1808.

- 115 Girls washing clothes at a stream.  
Water-colour.
- 116 A young girl drawing water from a well, and a child playing with a dog.  
Red chalk.
- 117 View of the Campidoglio, Rome.  
Red chalk.
- 118 The Avenue. A small picture closely resembling this study was in the  
Doucet collection.  
Red chalk.



J. J. BOISSIEU, 1736—1810.

- 119 River view, with bridge to left and extensive buildings on the further bank.  
Indian ink, washed.

FRENCH SCHOOL (XVIII. CENTURY).

- 120 Le Bijoutier Philosophe.  
Pen and Indian ink, washed. Engraved.

J. M. MOREAU (le jeune), 1741—c. 1814.

- The Fair.  
Indian ink, washed.  
Collation, Destailleur.

FRENCH SCHOOL (XVIII. CENTURY).

- 121 A dance in a barn.  
Pen and Indian ink, washed.  
Collation, Destailleur.

S. C. MIGER, 1747—1805.

- 122 Portrait of a young girl in profile to left.  
Signed, and dated. Chalk and Indian ink.  
Collection, Destailleur.

J. CHARLES (XVIII. CENTURY).

- 123 Landscape, with figures.  
Signed, and dated at the back 1795. Sepia washed.  
Collection, Duke of Cambridge.
- 124 Farm landscape.  
Sepia washed.  
Collection, Duke of Cambridge.

SPANISH SCHOOL.

D. VELASQUEZ, 1599—1660.

- 125 Study for a portrait of a youth standing.  
Red chalk.

A. CANO, 1601—1667.

- 126 St. Joseph adoring the Infant Christ.  
Pen and bistre, washed.  
Collection, Robinson.

GERMAN & FLEMISH SCHOOLS.

FLEMISH (XV. CENTURY).

- 127 Unknown subject. In the foreground a saint is blessing a kneeling penitent; to right several other figures are seen beneath a stone canopy supported by a central column; a tall tower above with openings at which other figures are seen and men climbing to the pinnacle of the roof; an angel in flight to left; an archway in the distance. The whole design is enclosed in a simulated stone frame with crockets.  
Pen and bistre.

GERMAN (XV-XVI. CENTURY).

- 128 Susannah and the Elders.  
Pen and bistre.
- 129 The Flight into Egypt; St. Joseph leading the ass; the Virgin walking beside him and carrying the Child.  
Pen and Indian ink, on prepared grey paper.
- 130 Christ before Pilate. Design for illumination.  
Indian ink, heightened with white, on grey prepared paper.  
Collection, Richardson, junr.
- 131 Abraham and Sarah.  
Pen and bistre, washed.
- 132 Isaiah and Hezekiah.  
Pen and Indian ink, washed.
- 133 A feast. Design for glass (?) A number of trade marks, with scrolls for inscriptions held by amorini in the lower border.  
Pen and Indian ink.

LUCAS CRANACH, 1472—1553.

- 134 A battle.  
Pen and bistre.

GERMAN (XVI. CENTURY).

- 135 Holy Family, with Saints; St. Joseph is offering fruit to the Infant Christ; a female saint seated reading in the foreground.  
Pen and bistre. This drawing would appear to have been in the collection of Rubens, who has re-drawn the heads of the Virgin and St. Joseph. The head of the Virgin and the drapery over her shoulders touched with white.

MARTIN DE VOS, 1531—1603.

- 136 A fête.  
Pen and bistre, washed.
- 137 Samuel anointing David.  
Pen and bistre, washed.
- 138 David and Nathan.  
Pen and bistre, washed.
- 139 Bathsheba before Solomon.  
Pen and bistre, washed.
- 140 The Nativity.  
Pen and bistre, washed.
- 141 Christ preaching.  
Pen and bistre, washed.

FRANCK THE ELDER, 1542—1616.

- 142 The Entombment.  
Signed. Pen and bistre, washed.  
Collection, Esdaile.

C. SCHWARTZ, 1550—1597.

- 143 The Raising of Lazarus.  
Pen and Indian ink, washed, heightened with white.



PAUL BRILL, 1556—1626.

- 144 Landscape.  
Pen and bistre, washed.

H. GOLTZIUS, 1558—1617.

- 145 Youth, with a skull, holding a tulip in his right; on a stone slab is the inscription "Quis Evadet. Nemo."  
Signed H.G., with date 1614. Pen and bistre.

OTTO VÆNIUS, 1558—1629.

- 146—157 Twelve designs for "Horatii Emblemata." A French edition exists, entitled "La Doctrine des Mœurs."  
With the exception of No. 155 which is in pen and Indian ink, washed, these designs are in grey chiaroscuro in tempera.  
Collection, Palmerston.

J. DE GHEYN, 1565—c. 1625.

- 158 Grotesque heads in three groups in the form of stones; below is the head of an old woman.  
Pen and bistre.  
Collection, Mayor.

J. MATHAM, 1571—1631.

- 159 Cymon and Iphigenia.  
Pen and bistre, on vellum.  
Collection, Lagoy.

A. ELSHEIMER, 1574—1620.

- 160 Landscape.  
Water-colour.

SIR P. P. RUBENS, 1577—1640.

- 161 Head of a Philosopher. From an antique bust.  
Pen and bistre.  
162 Six studies of heads from ancient gems or coins. A number of similar pieces were engraved by Vorsterman.  
Pen and bistre.

SCHOOL OF RUBENS.

- 163 Study from a portion of The Last Judgment.  
Chalk and water-colour.

D. VINCKENBOOMS, 1578—1629.

- 164 Village fête.  
Signed. Gouache in colours.  
Collection, Robinson.

C. POELEMBURG, 1586—1667.

- 165 Study of a youth.  
Red and black chalk.

P. MOLYN, c. 1590—1661.

- 166 Landscape, with birdcatchers.  
Signed. Black chalk and Indian ink wash.  
167 Snow scene.  
Signed, and dated 1655. Black chalk and Indian ink wash.

J. JORDAENS, 1593—1678.

- 168 Design for one of the Works of Mercy. Feeding the Hungry.  
Chalk, pen and bistre, touched with white.  
Collection, Mariette.
- 169 Religion enthroned.  
Pen and bistre, washed.
- 170 Christ in the Temple.  
Red and black chalk, washed with water-colour.
- 171 Assembly of the Gods.  
Red chalk, washed with colour.

JAN VAN GOYEN, 1596—1666.

- 172 Beach, with fishing boats and numerous figures.  
Signed and dated 1653. Black chalk, washed with sepia.
- 173 An Encampment, with numerous figures.  
Signed and dated 1653. Black chalk, washed with Indian ink.
- 174 Canal scene, with rustic bridge, boats, and figures.  
Black chalk, lightly washed with bistre.
- 175 Landscape, with cottages on a bank to right above a sandy road.  
Black chalk, washed with bistre.

S. DE BRAY, c. 1597— — ?

- 176 Clara and Albert, the infant children of the artist, in a cradle asleep.  
Signed and dated 1646. Red chalk.

SIR A. VAN DYCK, 1599—1641.

- 177 St. Lawrence.  
Pen and bistre, washed.
- 178 View of Rye. Inscribed by the artist "Rie del naturale li 27 d Aug. 1633  
A vand . . ." the rest cut away.  
Pen and bistre.  
Collection, Richardson, junr.
- 179 The Siamese Ambassador.  
Black chalk, the scarf touched with colour.  
A similar drawing has been engraved, attributed to Rubens.
- 180 Study for a picture of a lady and child.  
Black and white chalk, on grey paper.  
Collections, Hudson and Reynolds.
- 181 Study for the portrait of a lady.  
Black and white chalk, on grey paper.
- 182 Study of two heads.  
Black chalk, heightened with white, on toned paper.  
Collection, J. Richardson the elder.

RUBENS SCHOOL.

- 183 Six sketches for decorative panels: (1) A Feast; (2) Annunciation to the Shepherds; (3) Adoration of Shepherds; (4) Nativity; (5) Salutation; (6) Annunciation.  
These drawings are undoubtedly Flemish, and closely resemble certain early drawings by Rubens himself. They were once attributed to P. del Vaga.



## DUTCH SCHOOL.

S. DE VLIAGER, c. 1600—c. 1660.

- 184 Scheveningen. Fishing boats drawn up on the beach.  
Pen and bistre, washed.

A. CUYP, 1605—1691.

- 185 Landscape, with a cottage to left.  
Black chalk, touched with colour.

J. LIEVENS, 1607—c. 1672.

- 186 Wooded landscape.  
Pen and bistre.

UNKNOWN.

- 187 A family group, two of the younger children dressed for hunting. This drawing is the companion to one already reproduced, No. 224 in first series.  
Red chalk.

H. SACHTLEVEN, 1609—1685.

- 188 Farm Landscape, with a shed to right.  
Black chalk, washed with sepia.

A. WATERLOO, c. 1609—1676.

- 189 Wooded landscape, with a stream in the foreground.  
Black chalk and Indian ink.

EGBERT HEEMSKERK, 1610— — ?

- 190 Holy Family, with Mary Cleophas and Mary Salome, and their children.  
Pen and bistre, washed and heightened with white.

J. BOTH, c. 1610—c. 1662.

- 191 Italian landscape.  
Pen and bistre, washed.  
Collection, Esdaile.

J. ASSELYN, 1610—1660.

- 192 Landscape, with a hawking party near a bridge.  
Black chalk, washed with Indian ink.

ÆGIDIUS NEYTS (XVII. CENTURY).

- 193 Landscape, with figures.  
Signed. Pen and bistre.

A. VAN OSTADE, 1610—1685.

- 164 Ale-house brawl.  
Pen and bistre, washed.  
Collection, J. Richardson, junr.
- 195 Interior. Sketch for the etching.  
Pen and bistre, washed.

- 196 Out-house, with figures of a woman and child.  
Indian ink, washed.
- 197 Three figures of peasants, one leaning on a bar and two walking.  
Pen and Indian ink, washed.

P. WOUVERMANS, 1614—1668.

- 198 A roadside farrier.  
Black and white chalk, on grey paper.
- 199 The Annunciation to the Shepherds.  
Indian ink, washed.

J. WYNANTS, c. 1615—c. 1680.

- 200 Landscape.  
Indian ink, washed.

SIR P. LELY, 1618—1680.

- 201 Portrait of a lady.  
Signed and dated. Black and white chalk, on grey paper.
- 202 Portrait of a gentleman.  
Pen and bistre, washed and heightened with white.

H. NAUWJNCX, 1619-20—1660?

- 203 Landscape: a rocky river shore.  
Black chalk, washed with sepia.

N. BERCHEM, 1620—1683.

- 204 Mountain landscape, with herdsmen and cattle on the march.  
Red chalk.
- 205 A cavalry skirmish on the edge of a wood.  
Red chalk.
- 206 Landscape, with Tobit and the angel.  
Red chalk.
- 207 Mountain landscape, with pack mules descending a road to left.  
Signed. Black chalk.  
Collection, Salting.
- 208 Shoeing the mule.  
Signed. Pen and bistre, washed.  
Collection, Holford.

C. BEGA, 1620—1664.

- 209 Three boors playing cards.  
Bistre.
- 210 Rustic courtship.  
Bistre.
- 211 A man seated at a board on which glasses are placed, caressing a girl seated beside him.  
Bistre. The three drawings above are taken at press by a process not accurately known to me; they were probably drawn with the brush in an oily ink on paper.



B. BREEMBORG, c. 1620—1663?

- 212 Tivoli, with the Temple seen on an eminence to left.  
Pen and bistre, washed.  
Collection, Duke of Cambridge.
- 213 View of a bridge, Ponte Molle (?), with swallow-tail battlements.  
Pen and bistre, washed.
- 214 Landscape, with Catacombs in the Roman Campagna.  
Pen and bistre, washed. This and the previous drawing are on the reverse of the view of Tivoli; all three have the appearance of being drawn direct from nature.

W. VAN ROMEYN, 1624—1693.

- 215 Cattle at pasture; a cave to left with shepherdesses.  
Indian ink, washed.
- 216 Cattle standing in a stream; the herdsman on the bank to right.  
Indian ink, washed.

KAREL DU JARDIN, c. 1625—1678.

- 217 A sheep lying down.  
Signed with initials. Red chalk.  
Collection, Destailleur.

J. RUYSDAEL, 1630—1682.

- 218 A Northern hill landscape, with trunks of trees lying on the banks of a torrent.  
Black chalk and Indian ink wash.
- 219 A mill stream nearly dry; a thatched shed to left.  
Pen and Indian ink wash.

L. BACKHUYSEN, 1631—1708.

- 220 A man-of-war in full sail in a stiff breeze; rowing boats and a jetty to right  
Dated 1688. Indian ink, washed.  
Collection, Holford.
- 221 Men-of-war in a calm; boats to left in shadow.  
Signed on the flag L.B. Sepia, washed.
- 222 Man-of-war saluting.  
Bistre, washed.
- 223 A rowing boat towed by a man-of-war in a breeze, other vessels to right and left.  
Bistre, washed.

A. VAN DE VELDE 1635—1672.

- 224 A cow at pasture standing to right; a cow lying down to left.  
Red chalk.  
Collection, Robinson.
- 225 A cow lying down to left; a cow lying down, foreshortened, the head to left.  
Red chalk.

- 226 A calf lying down, the head to left, foreshortened; a cow lying down, back view, foreshortened.

Red chalk.

Collection, Robinson.

- 227 Study of a young man, with long hair, looking down to left.

Red chalk.

J. WYCK, 1640—1702.

- 228 Study of a saddled horse in a stable.

Red chalk.

A. F. BOUDOVIN or BOUDEWYNS, 1644—?

- 229 Landscape.

Signed "Boudovin F." Water-colour.

Collection, Dr. Riggall.

J. HUCHTENBURG, 1646—1733.

- 230 Battle; mounted men in retreat galloping to right, and discharging their pistols at a number of men on foot.

Indian ink, washed.

J. V. MEER DE JONGE, 1656—1705.

- 231 Landscape; cattle and sheep on the road to left, hills to right.

Signed, and dated 1687? Indian ink, washed.

- 232 River landscape; a round tower on a rock to right; hills beyond sloping to the river.

Indian ink, washed. This drawing was formerly attributed to Polemburg.

W. VITRINGA, 1657—1721.

- 233 Landscape, with figures. A cornfield, the reapers cutting and carting the corn.

Indian ink, washed.

W. VAN MIERIS, 1662—1747.

- 234 Jason killing the Dragon.

Indian ink, on vellum.

JAN VAN DER VINNE, 1663—1721.

- 235 Landscape, with a hunting party.

Signed. Pen and bistre, washed.

G. P. RUGENDAS, 1666—1742.

- 236 Assault of a town.

Sepia, washed.

J. MOUCHERON, 1670—1744.

- 237 River view.

Water-colour.

Collection, R. Fisher.

DE BEIJER, 1705—c. 1768.

- 238 Street view; a convent and church to left.

Signed. Indian ink, washed.



JACOB CATS, 1741—1799.

- 239 A farm, with buildings to right; a table beneath a tall tree to left, at which a man is seated; other figures in the foreground.  
Water-colour.
- 240 River view, with a shepherdess seated on a horse she is watering; a ferry boat in the distance.  
Indian ink, washed.
- 241 Landscape, with cattle standing in a pool by the roadside.  
Black chalk, washed with Indian ink.
- 242 A fair on the ice.  
Pen and sepia, washed.

J. GRANDJEAN, 1752—1781.

- 243 Landscape: environs of Tivoli.  
Pen and bistre, washed.

J. VAN STRIJ, 1756—1815.

- 244 Landscape: a river in the distance, a felled tree in the foreground.  
Bistre, washed.

H. SCHIPPER (XVIII. CENTURY).

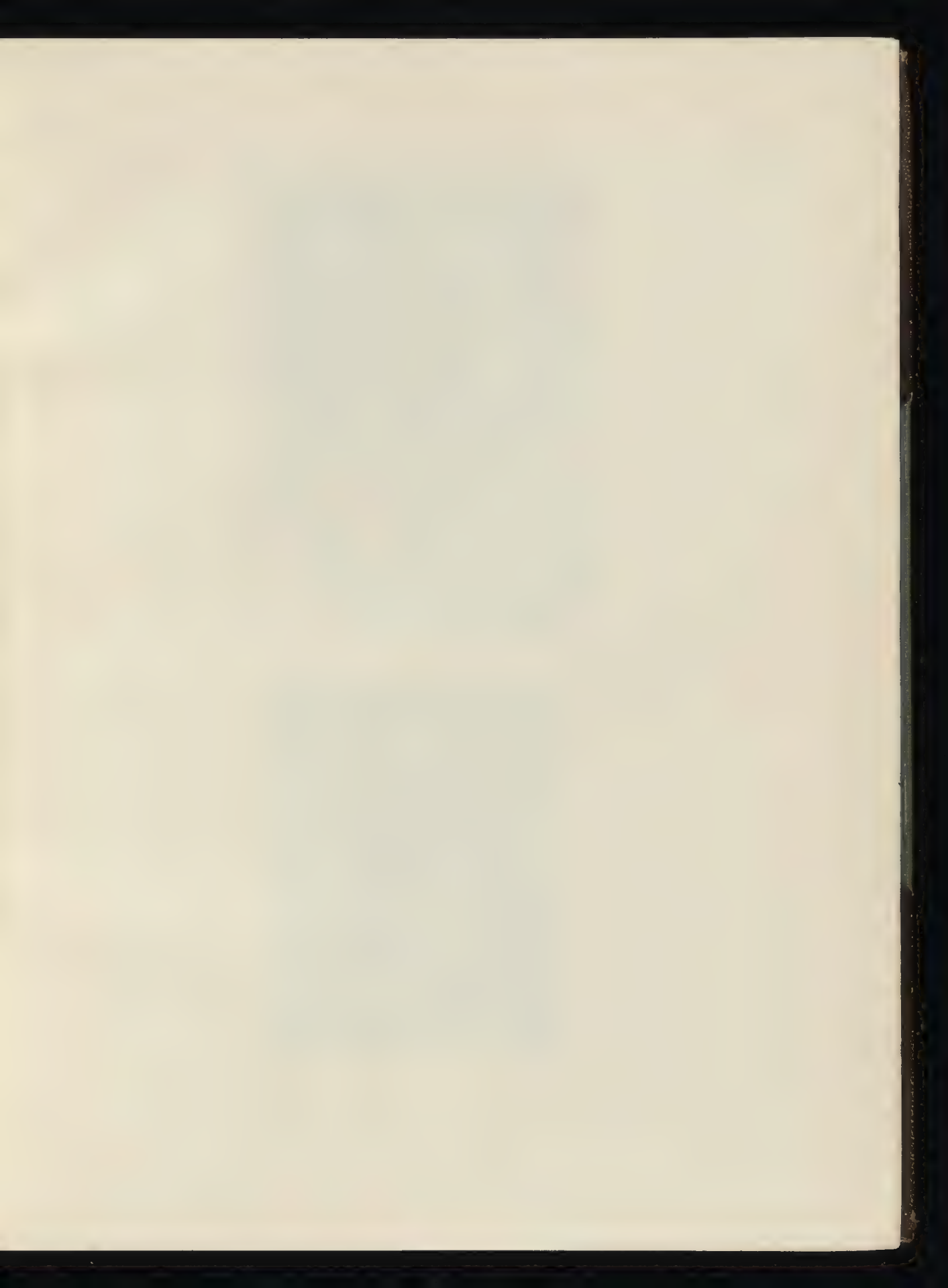
- 245 View of a Château, with round towers at the angles, approached by a bridge and surrounded by a moat; men fishing in the foreground.  
Signed. Sepia, washed.

P. LEINDER or LEINDRS.

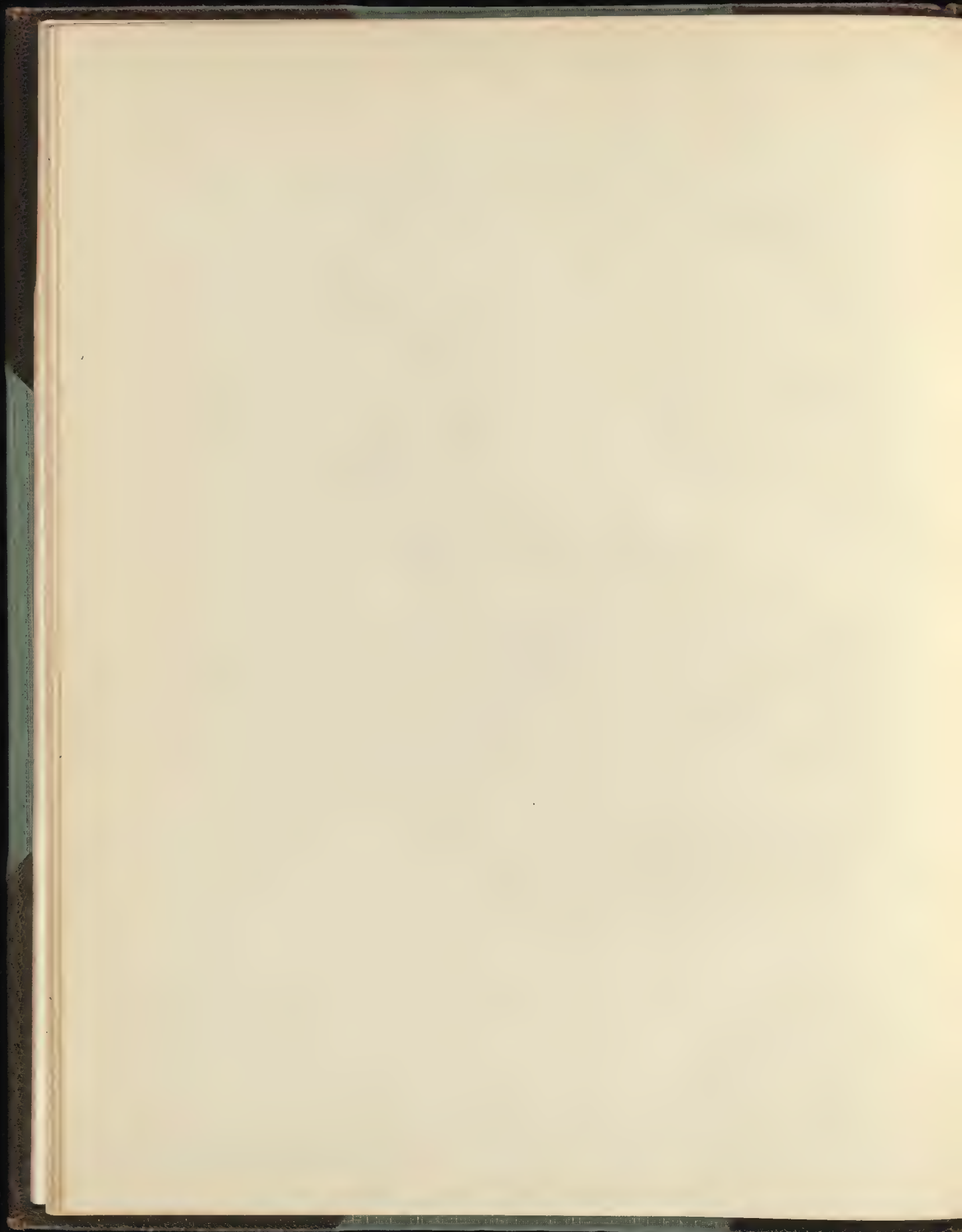
- 246 View of a Château, with square towers at the four corners, surrounded by water; a garden with a tall hedge is seen to the left.  
Signed, and dated 1750. Indian ink, washed.

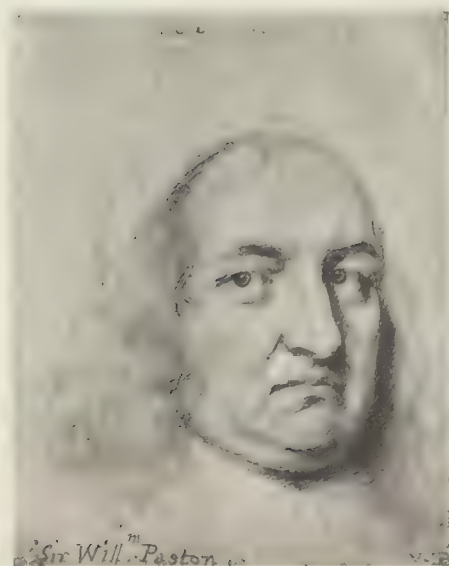
UNKNOWN (XVIII. CENTURY).

- 247 The Adoration of the Kings.  
Pen and bistre.  
Collection, Duke of Cambridge.

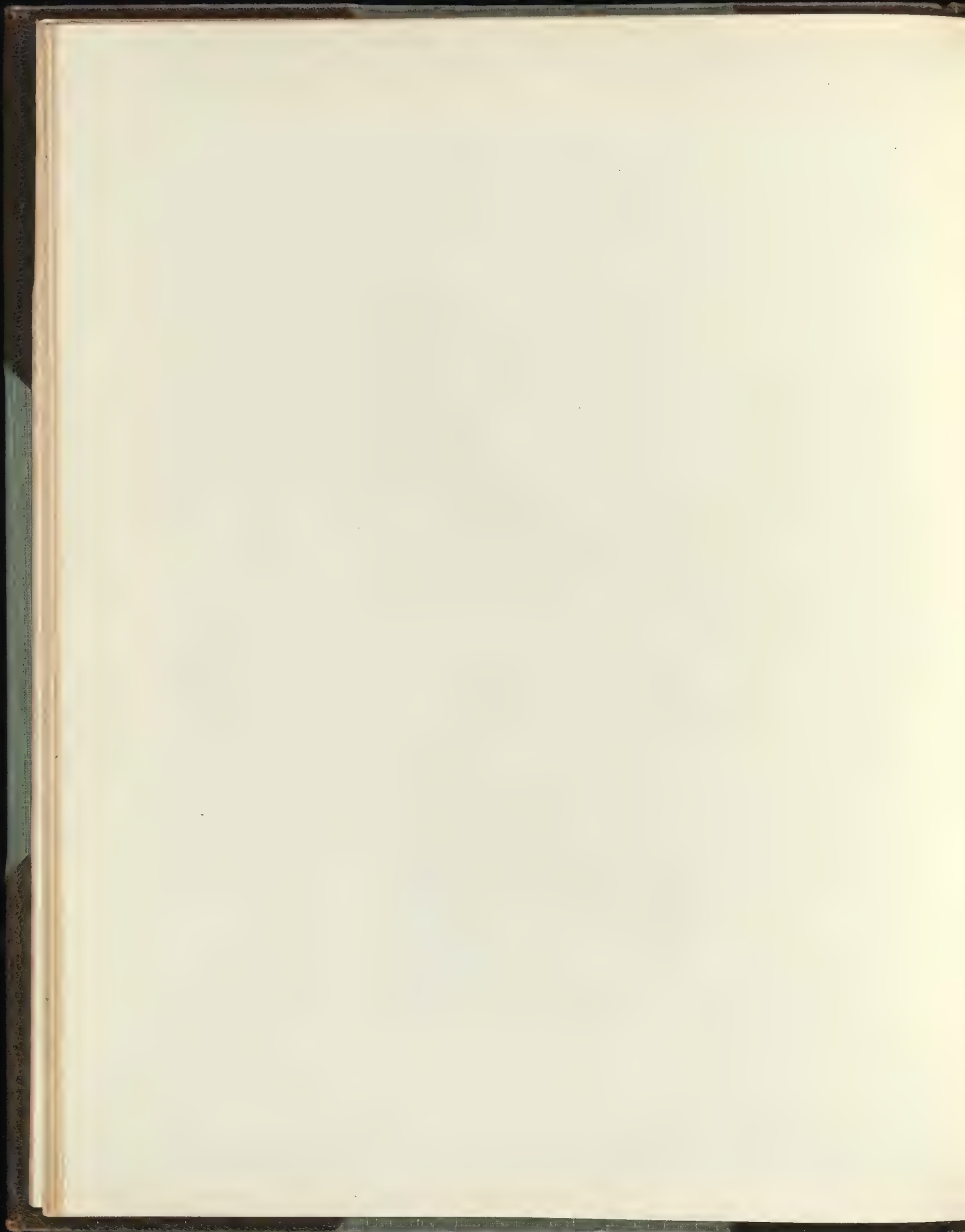






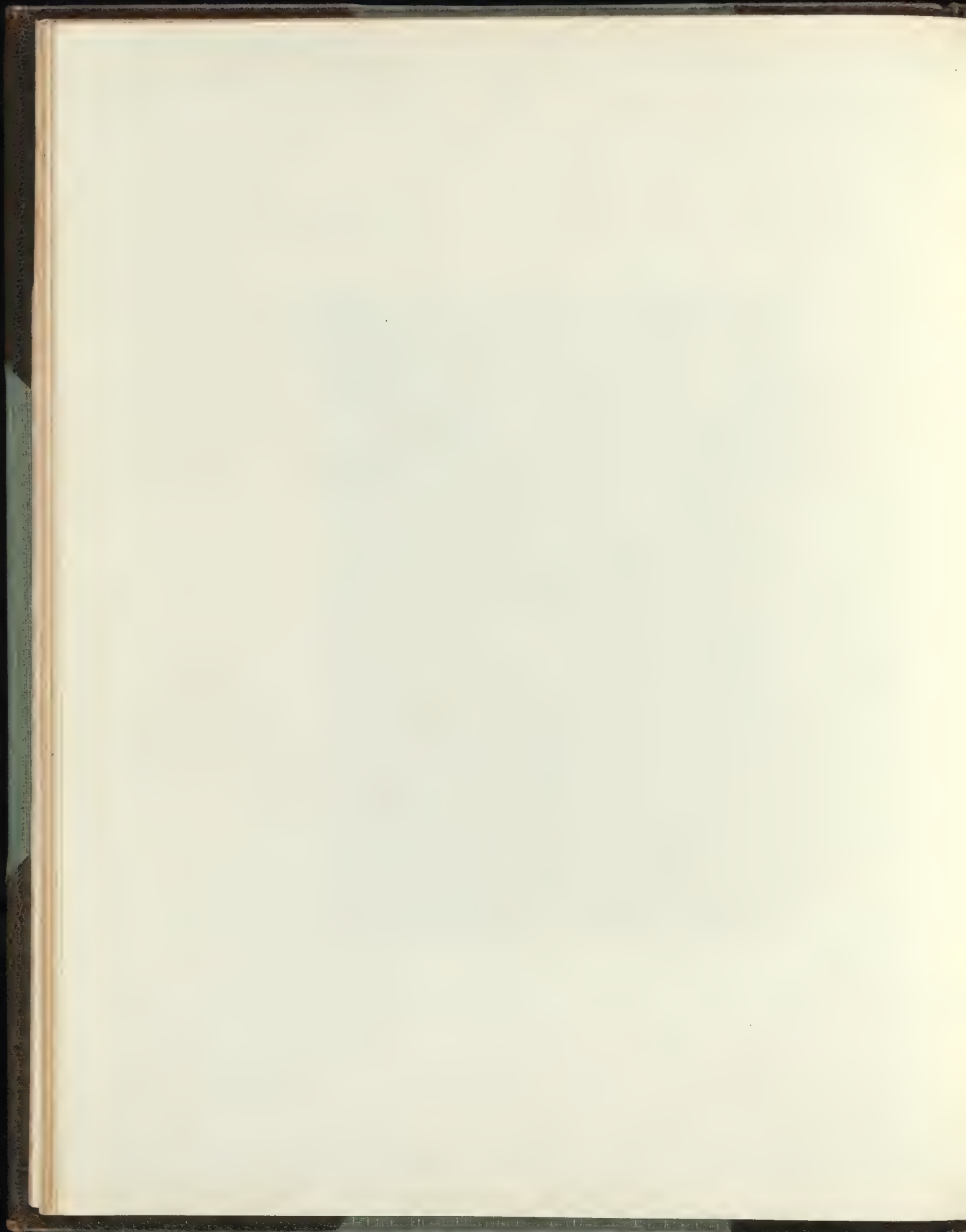


Sir Will<sup>m</sup> Paston



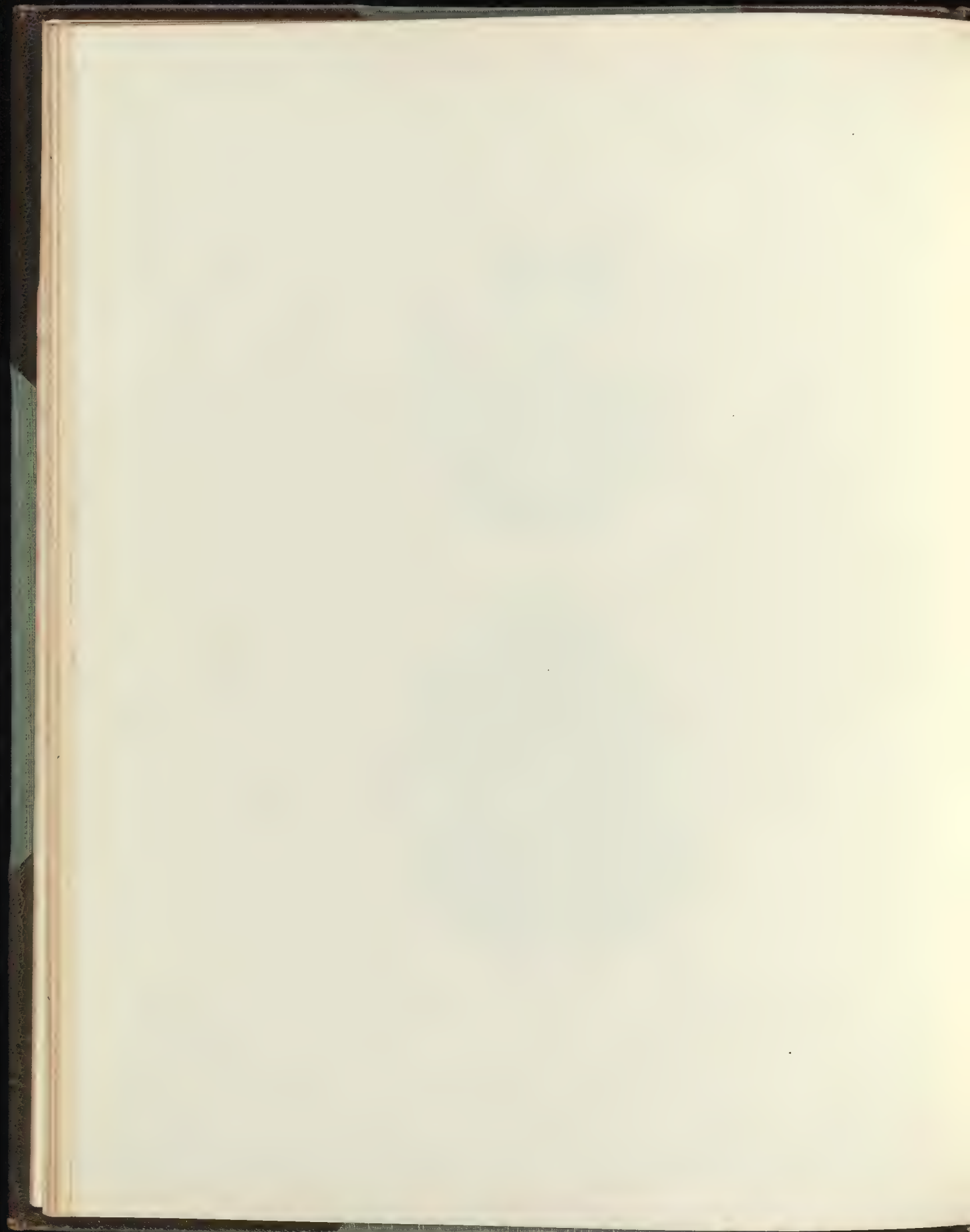










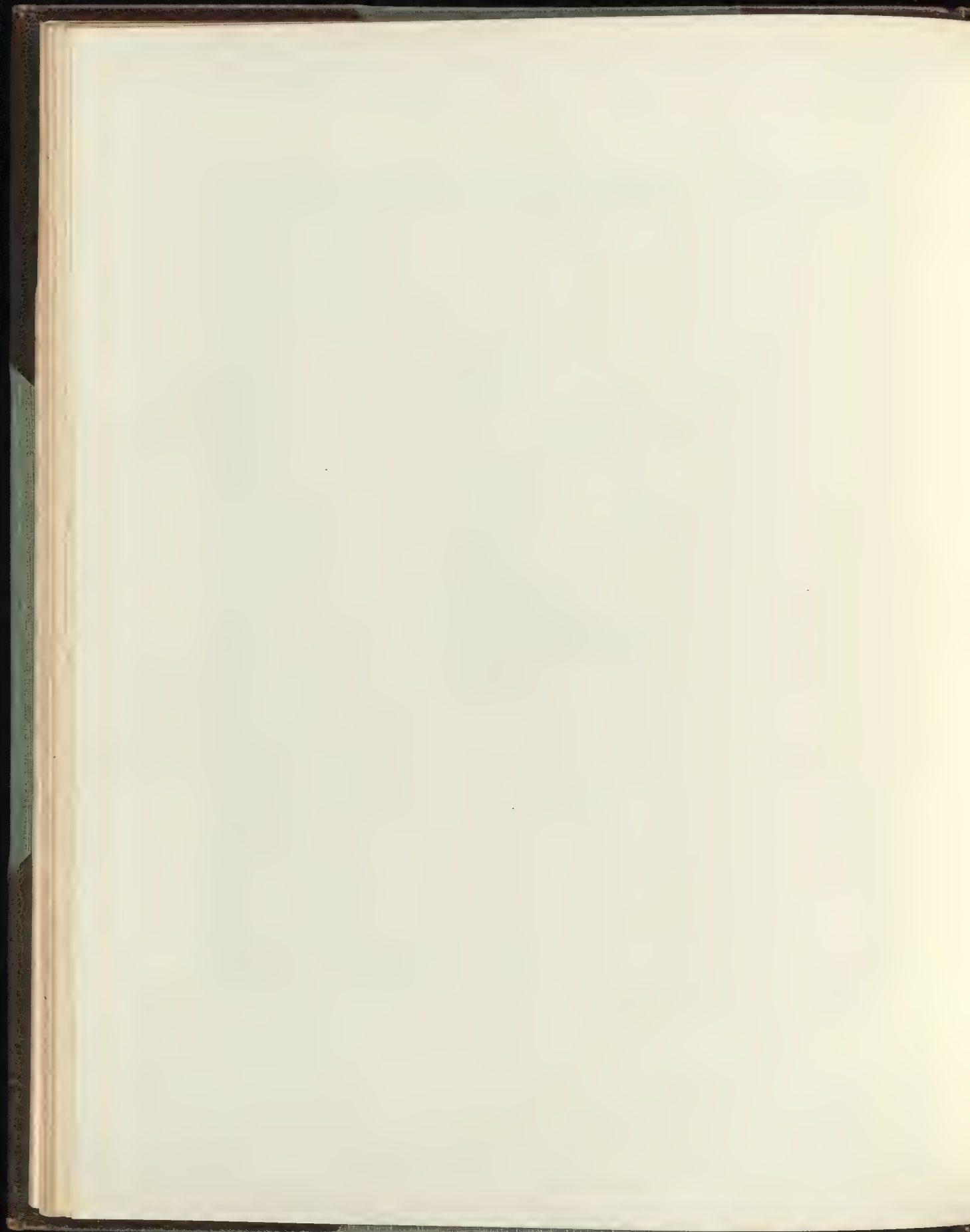
















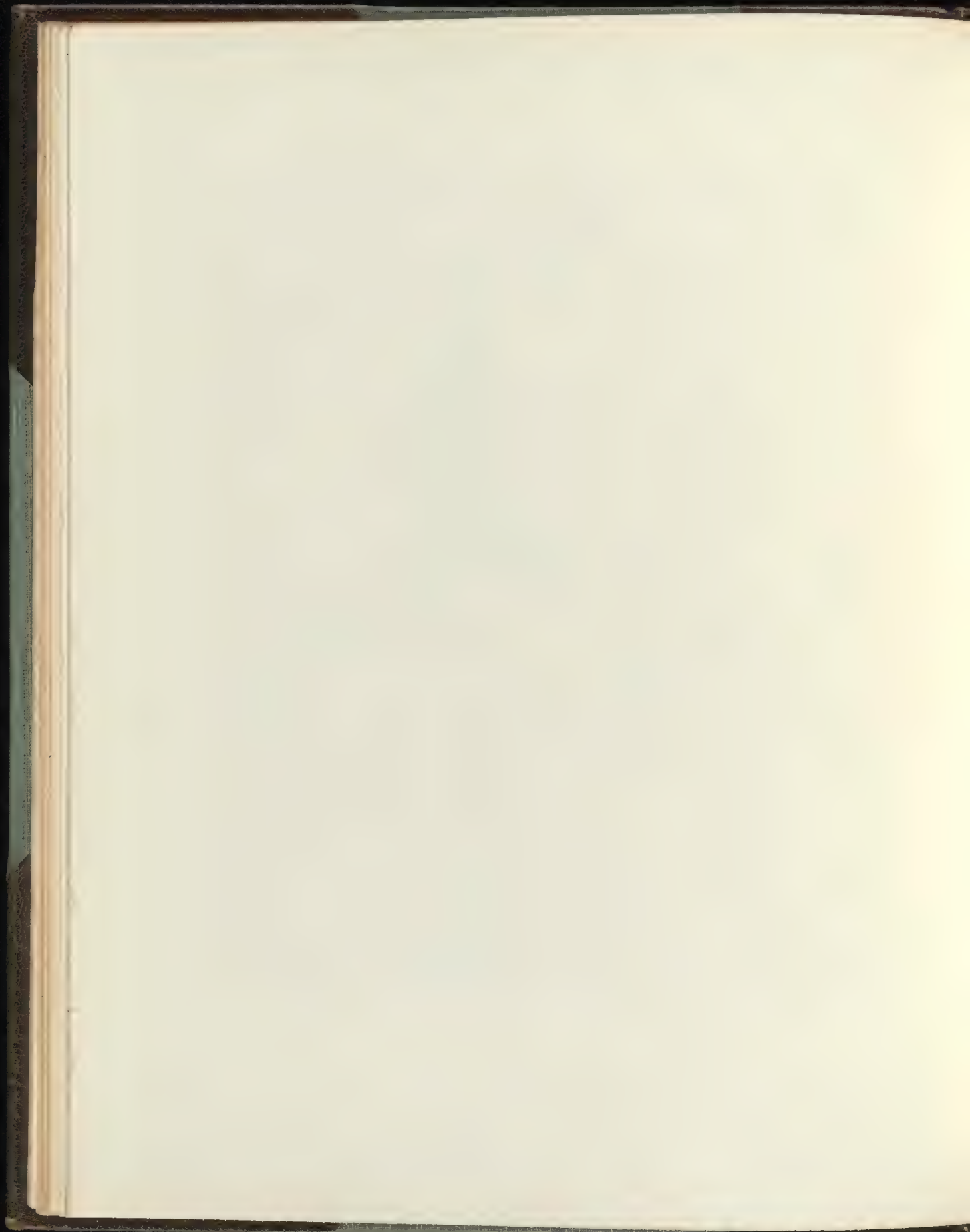












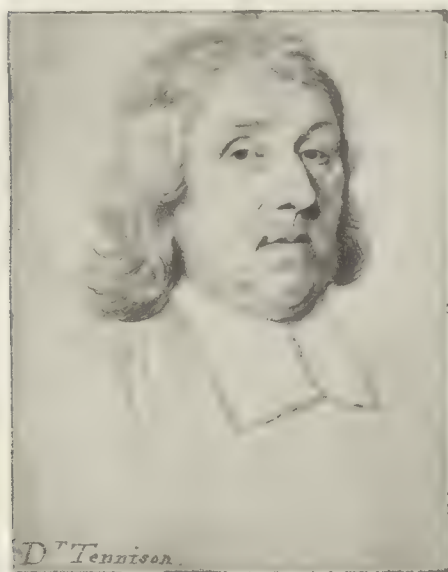






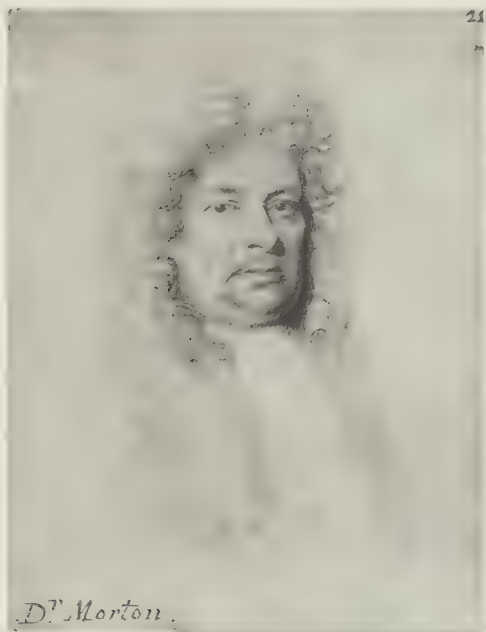




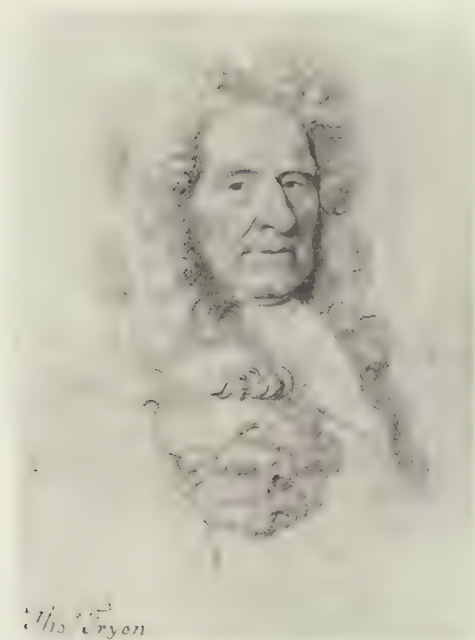








*Dr. Morton.*



*Mrs. Cryon*





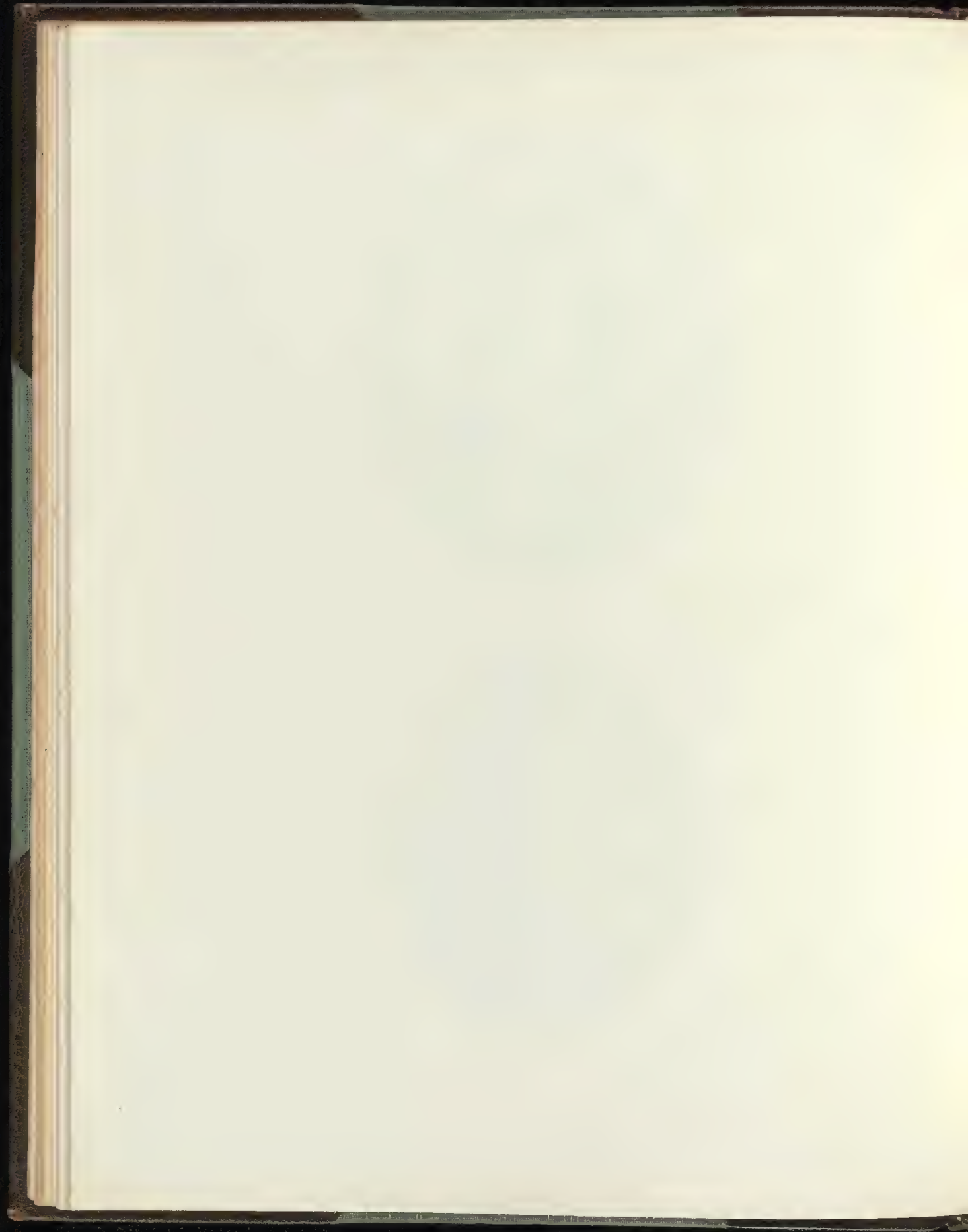














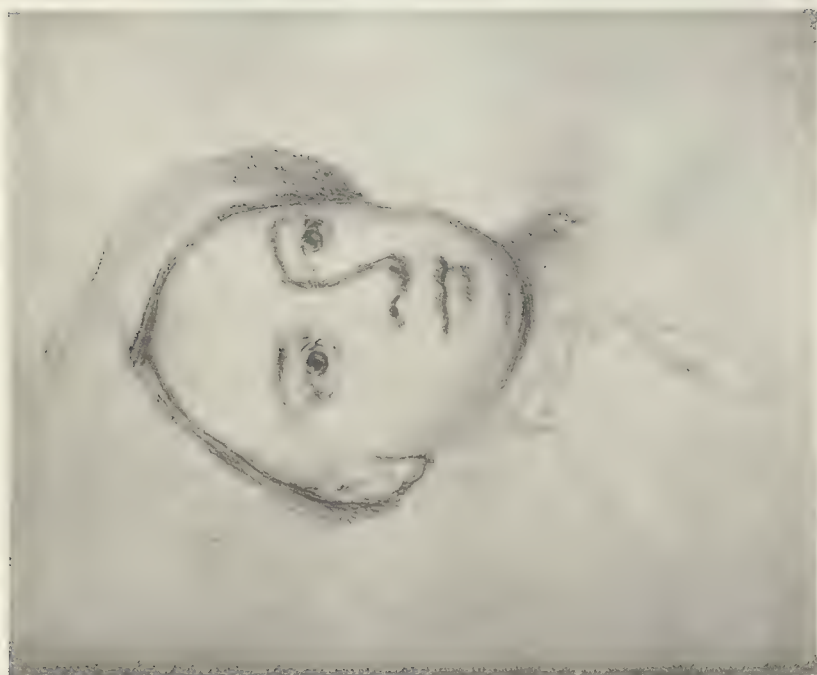












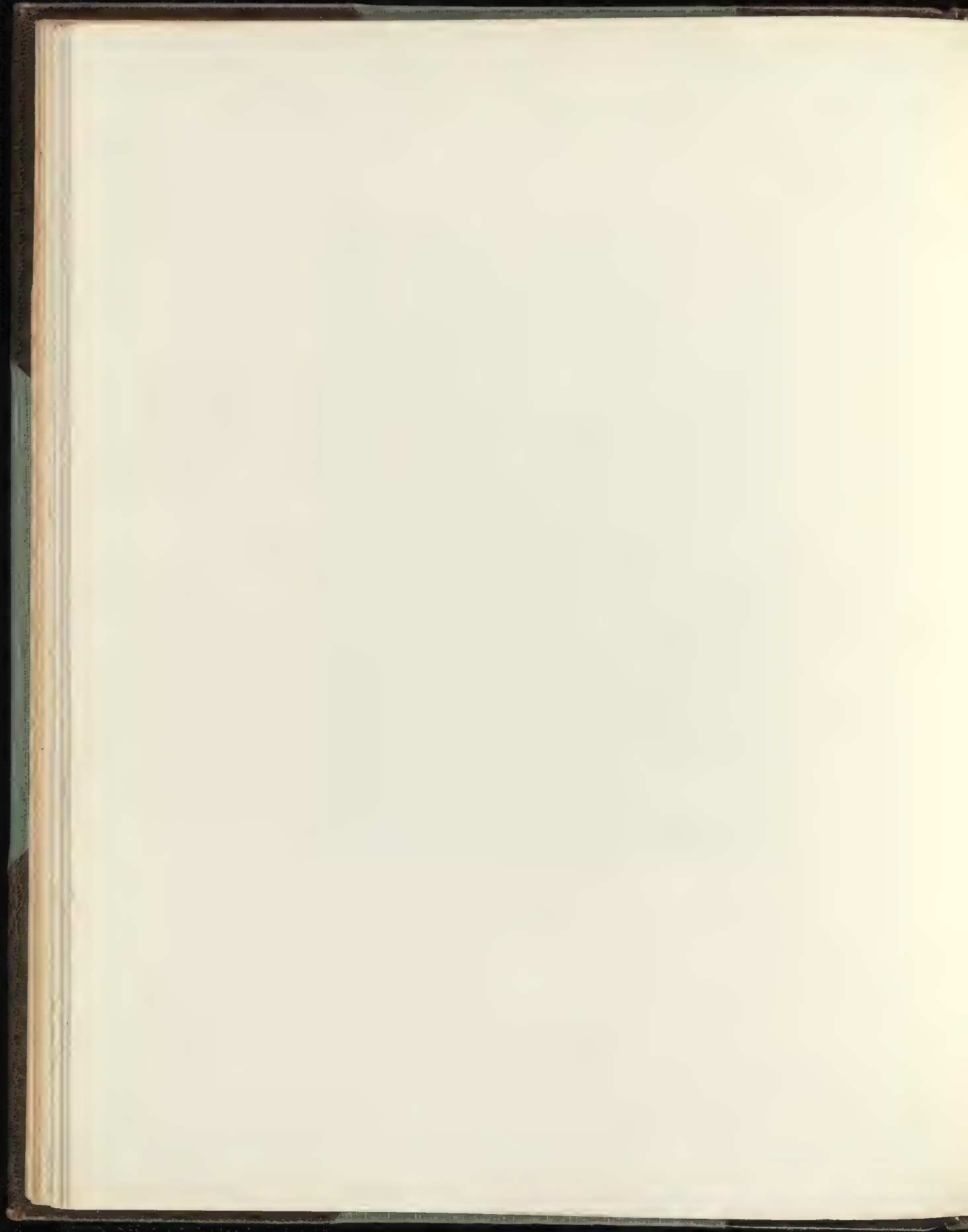


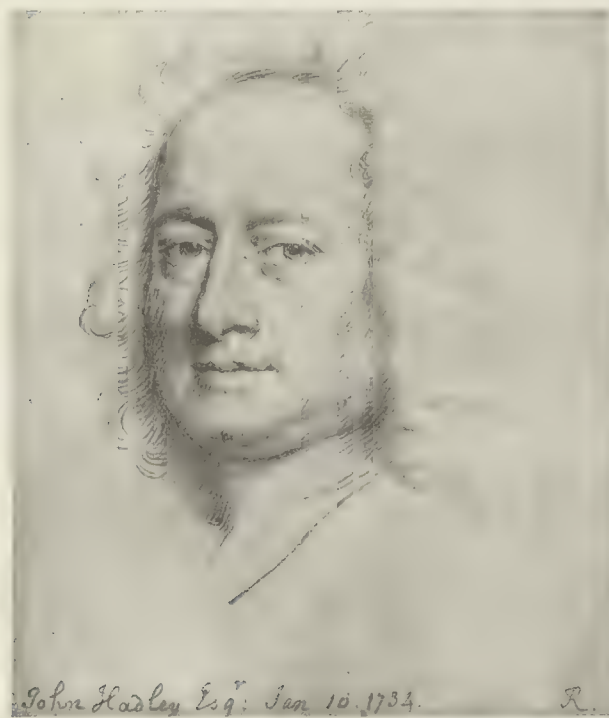












John Hadley Esq. Jan 10. 1734.

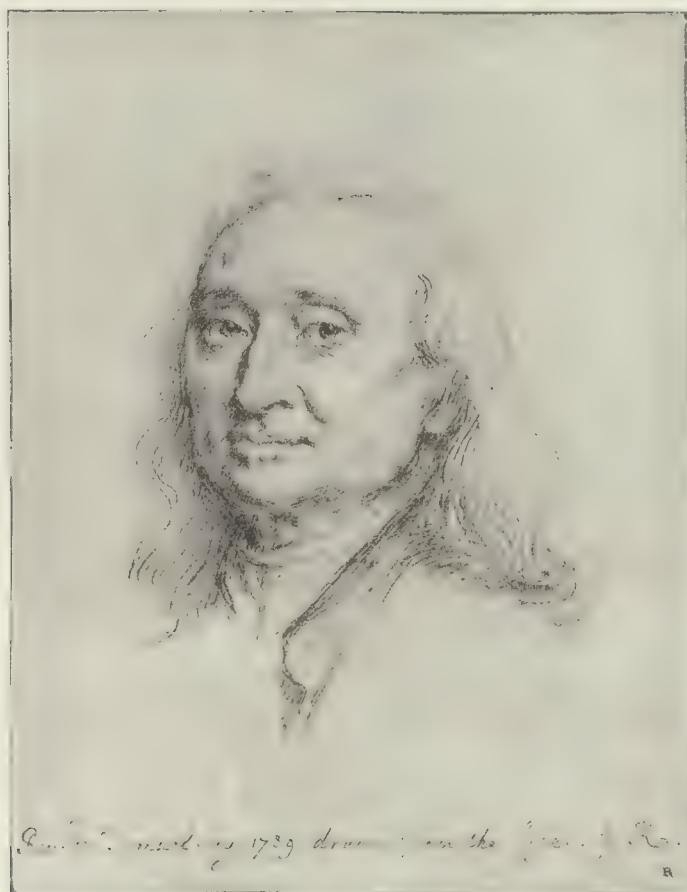






Mr. Arnold Fisher, Apr 16 1786















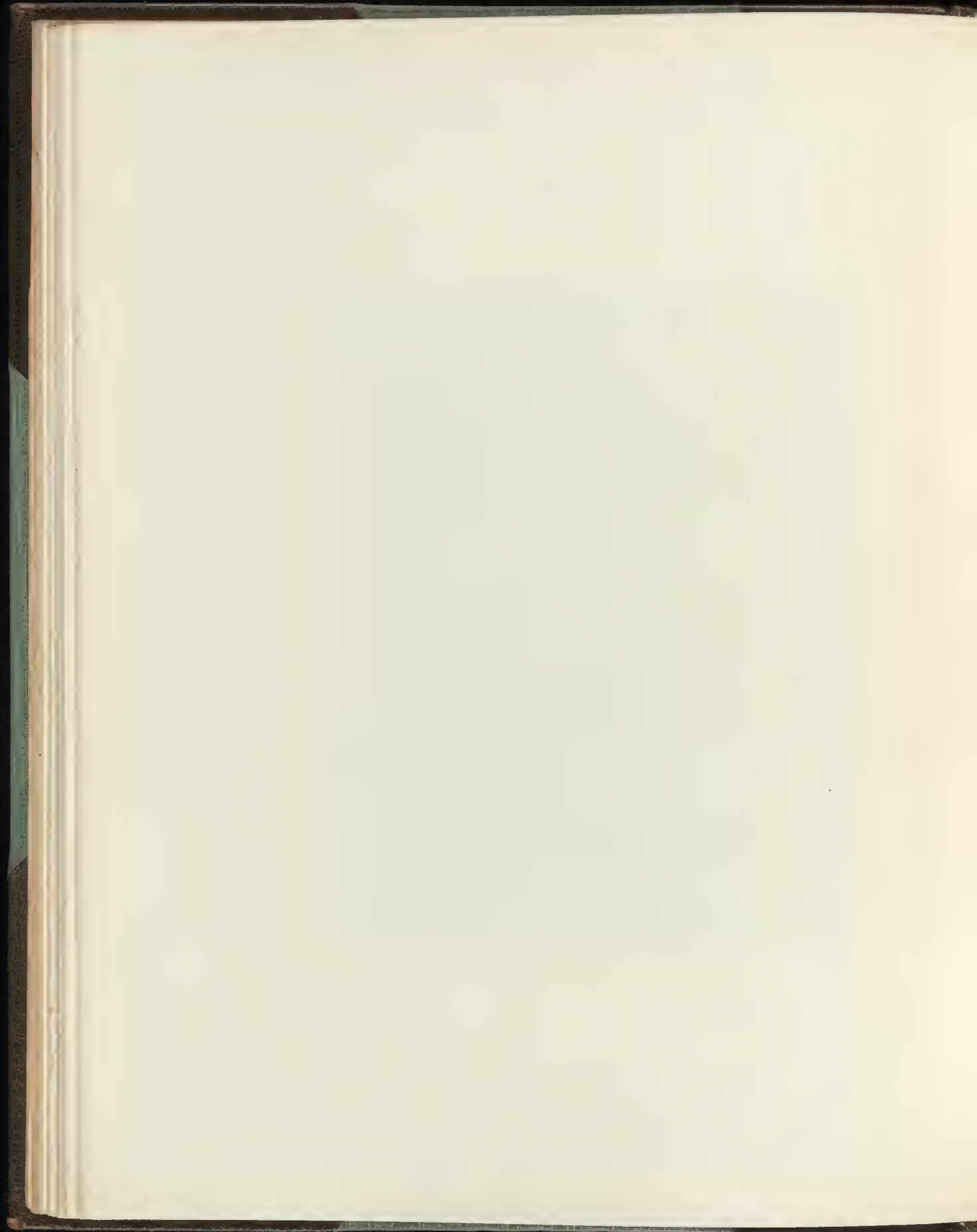












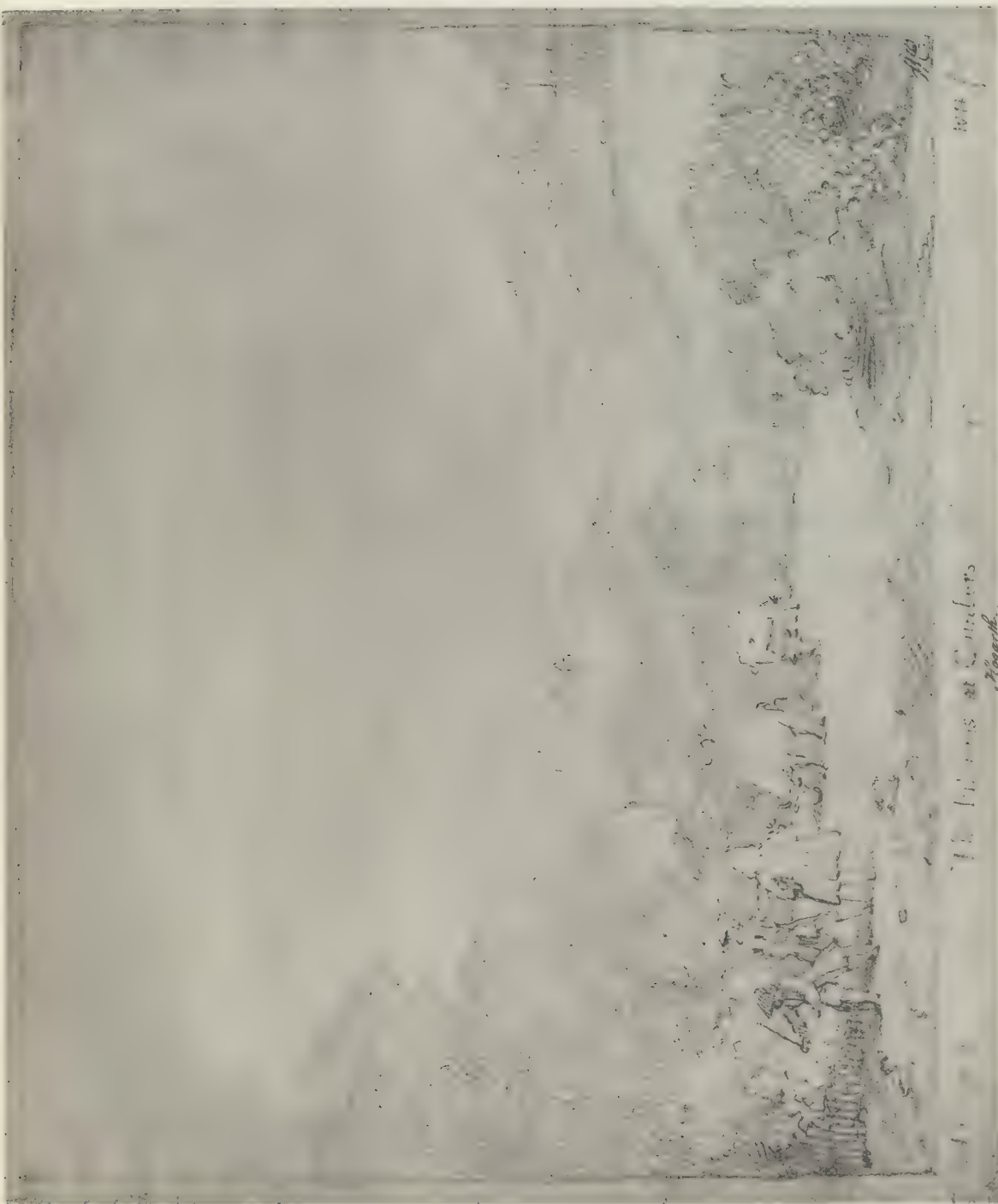












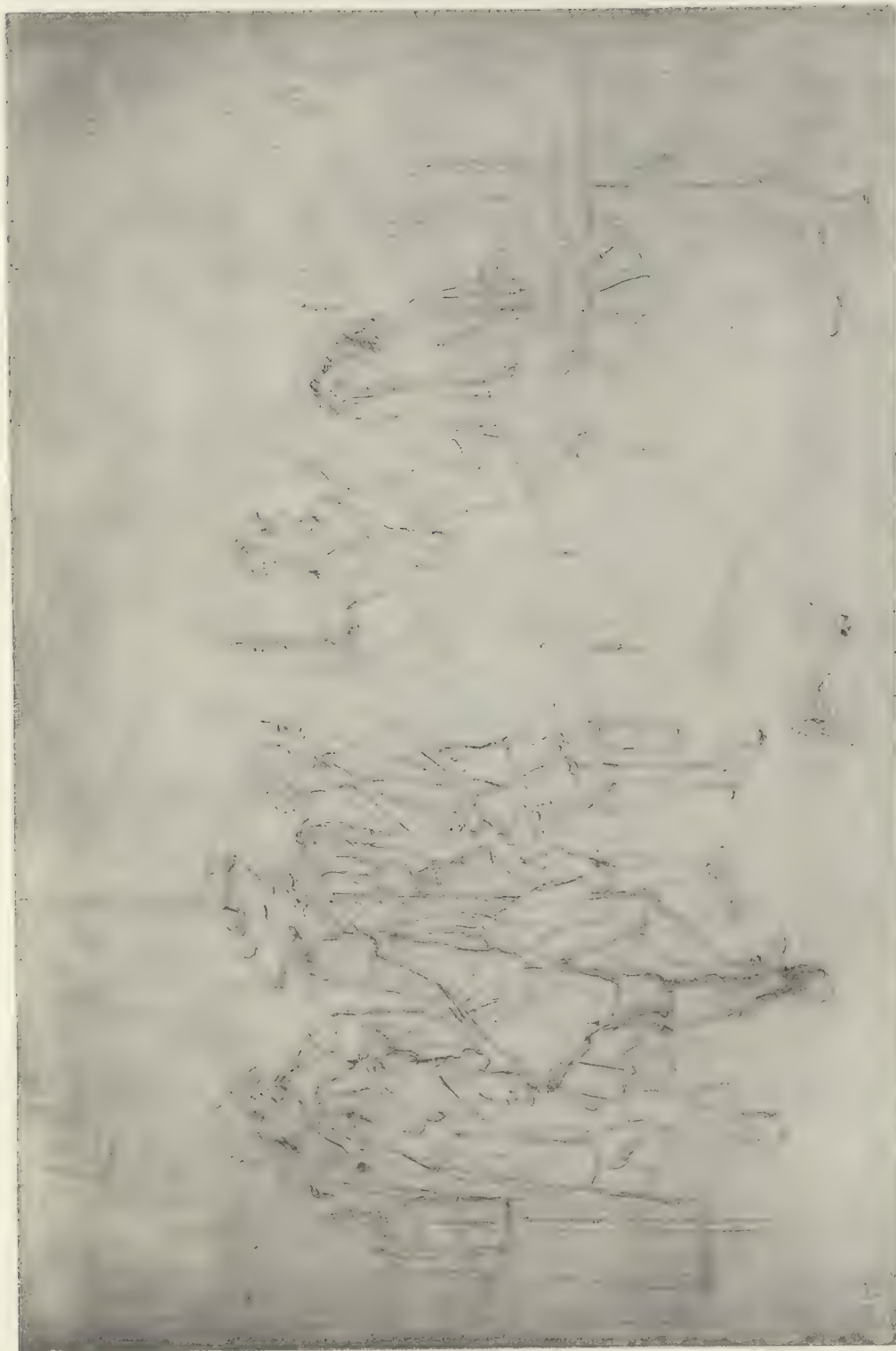
The Meadows at Cinders  
Hearth.

















































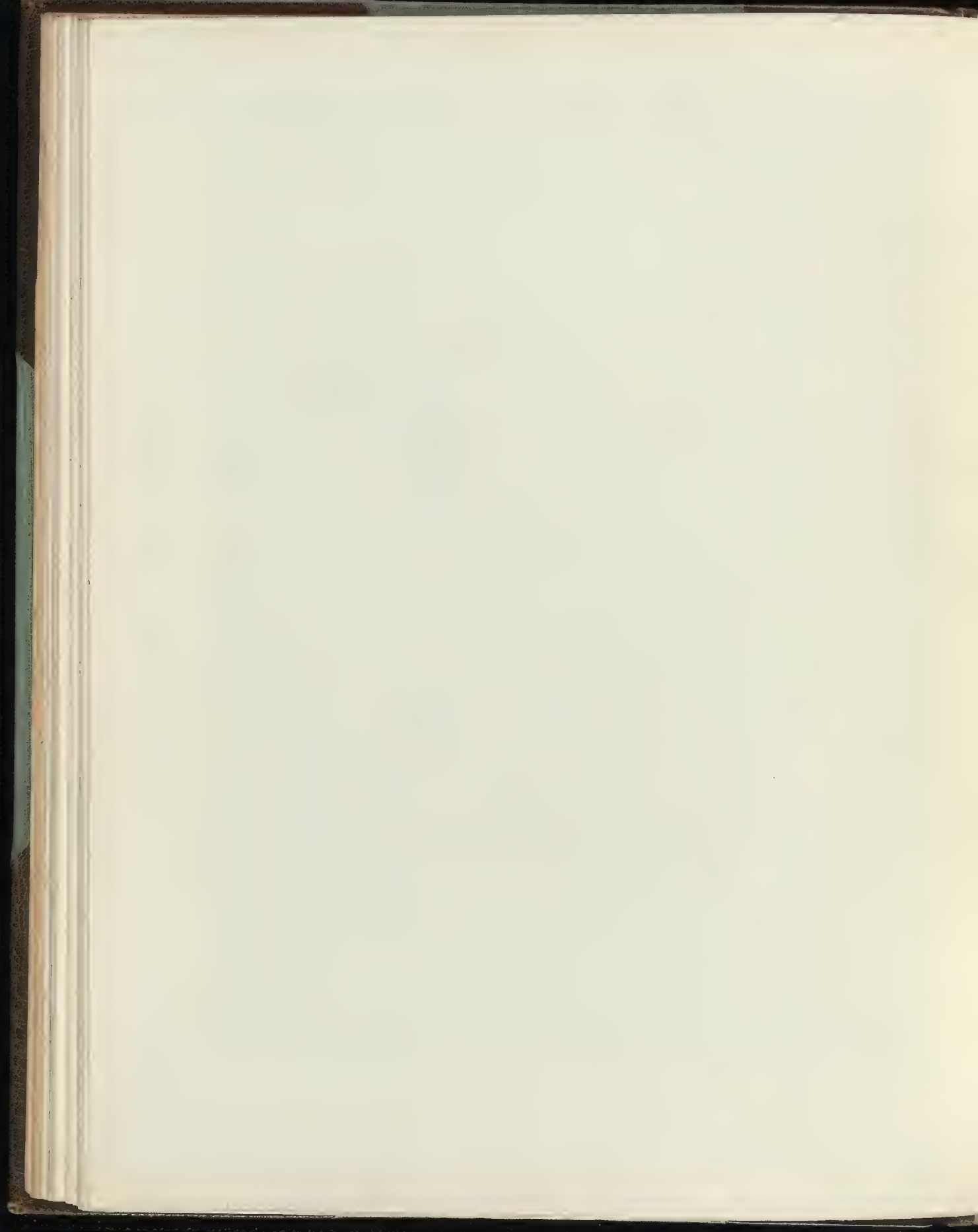






















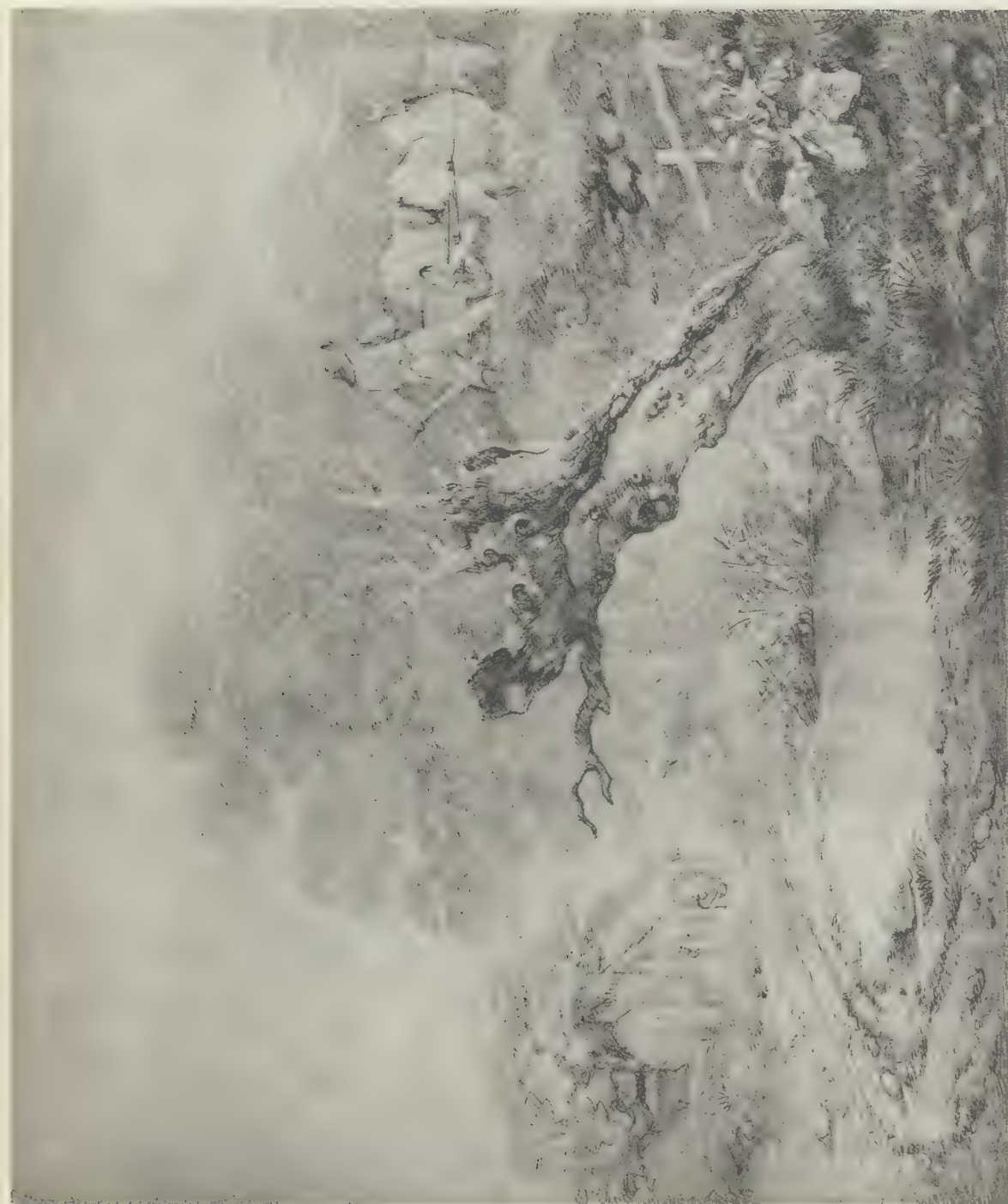


























































































































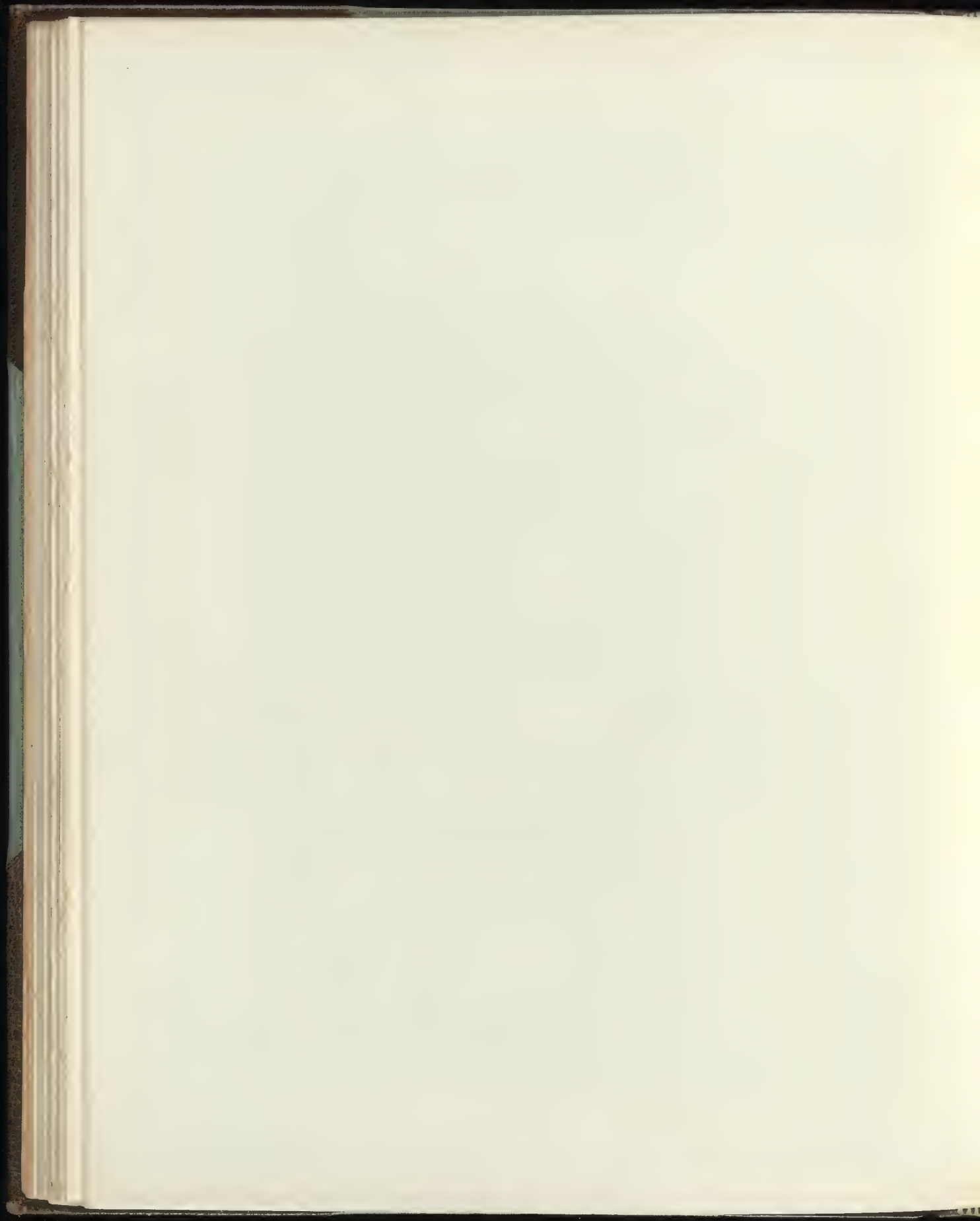






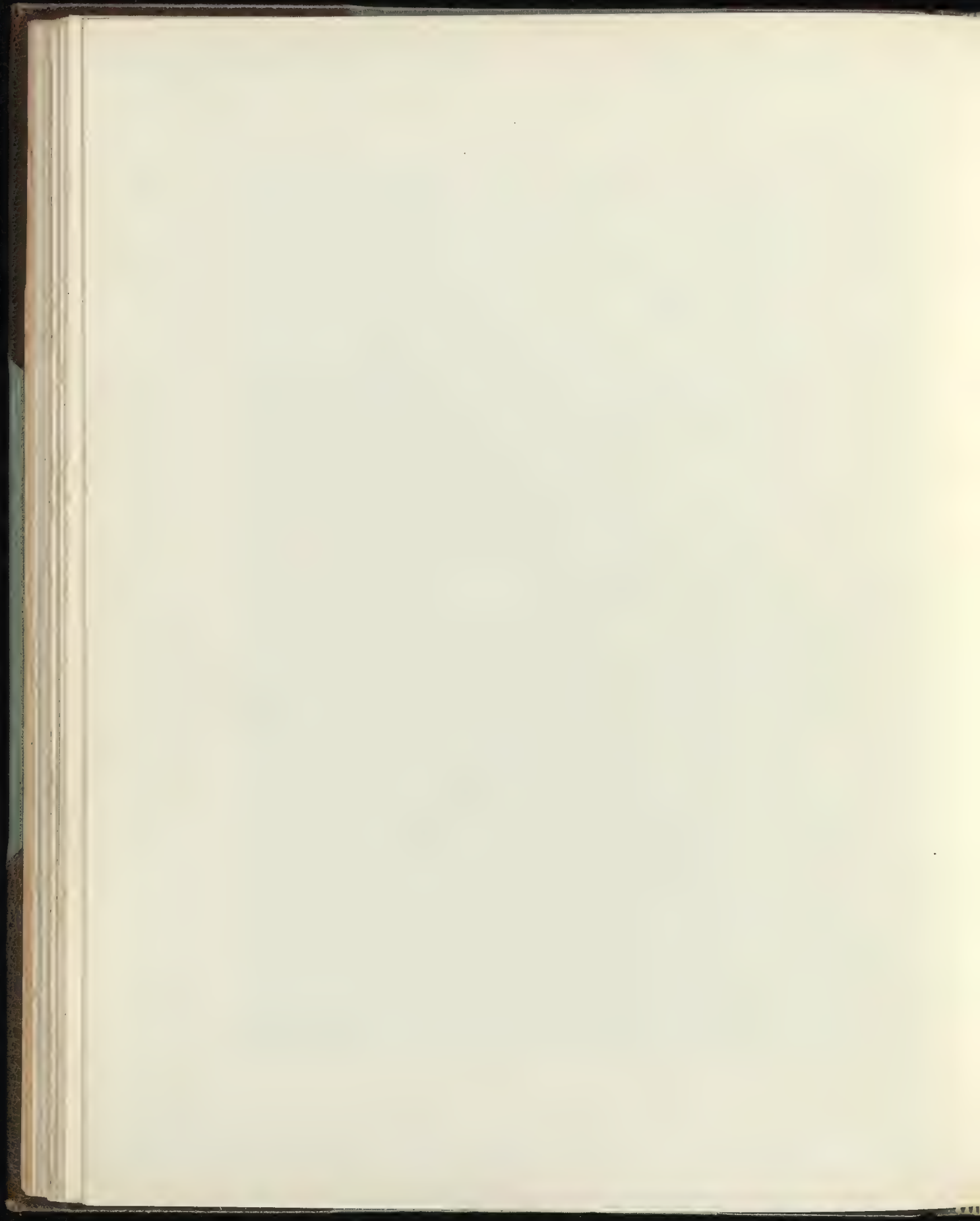














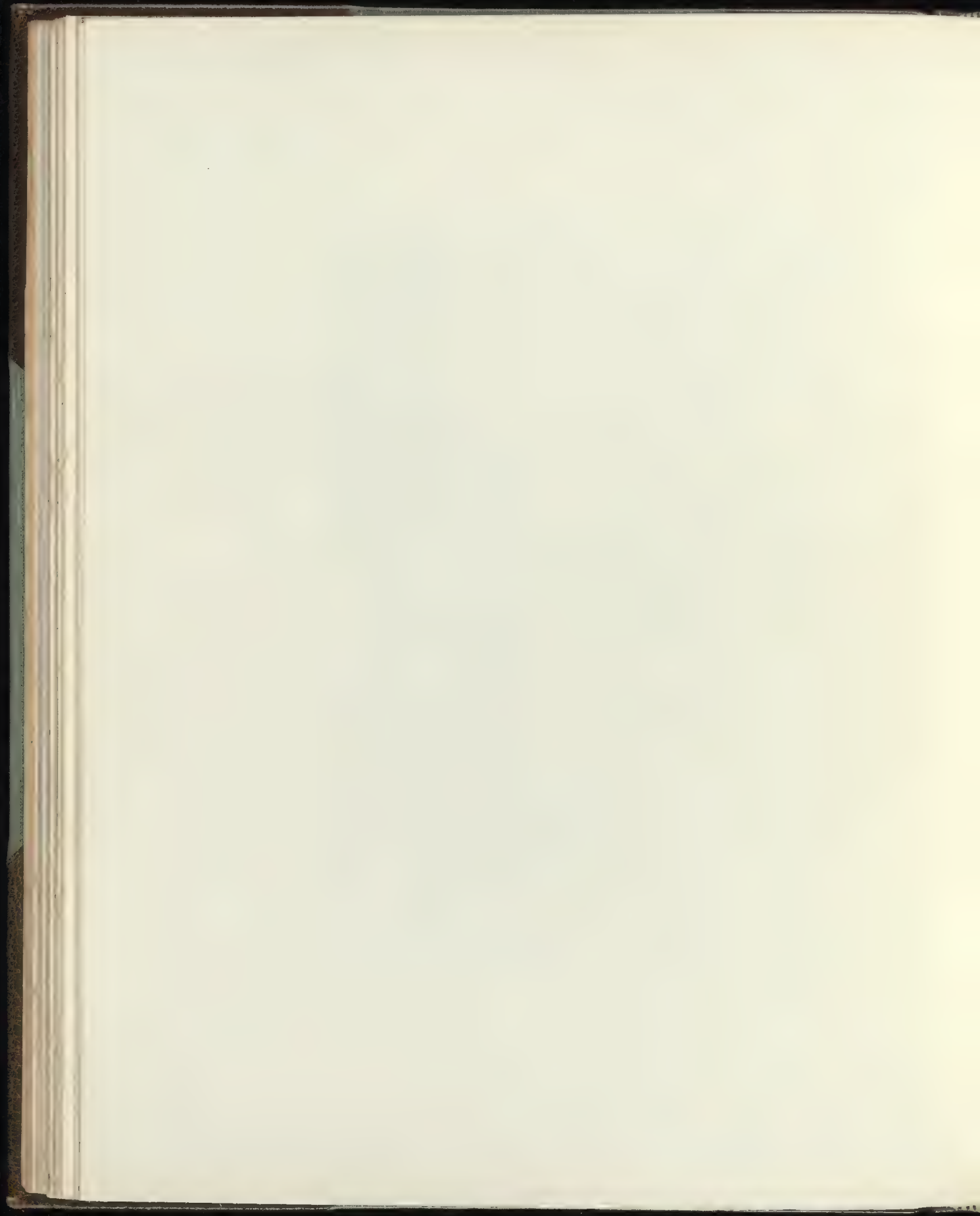












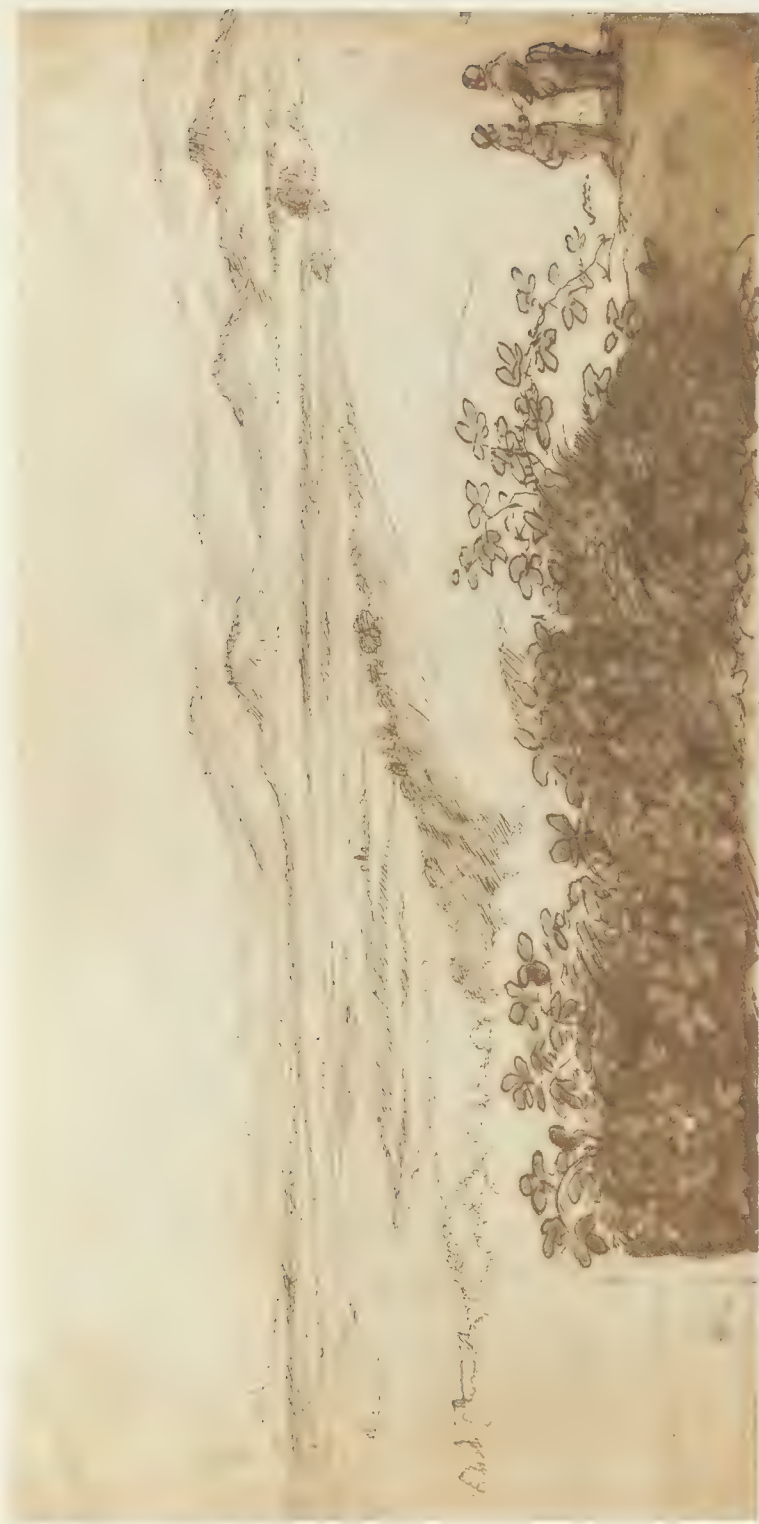


















































































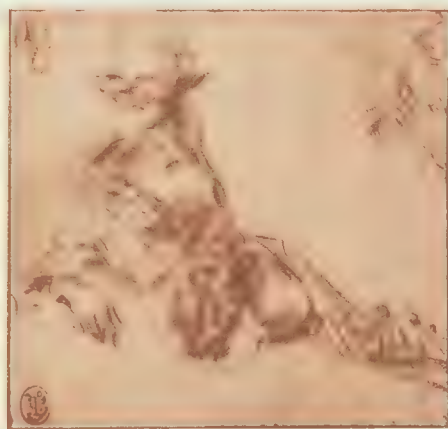


















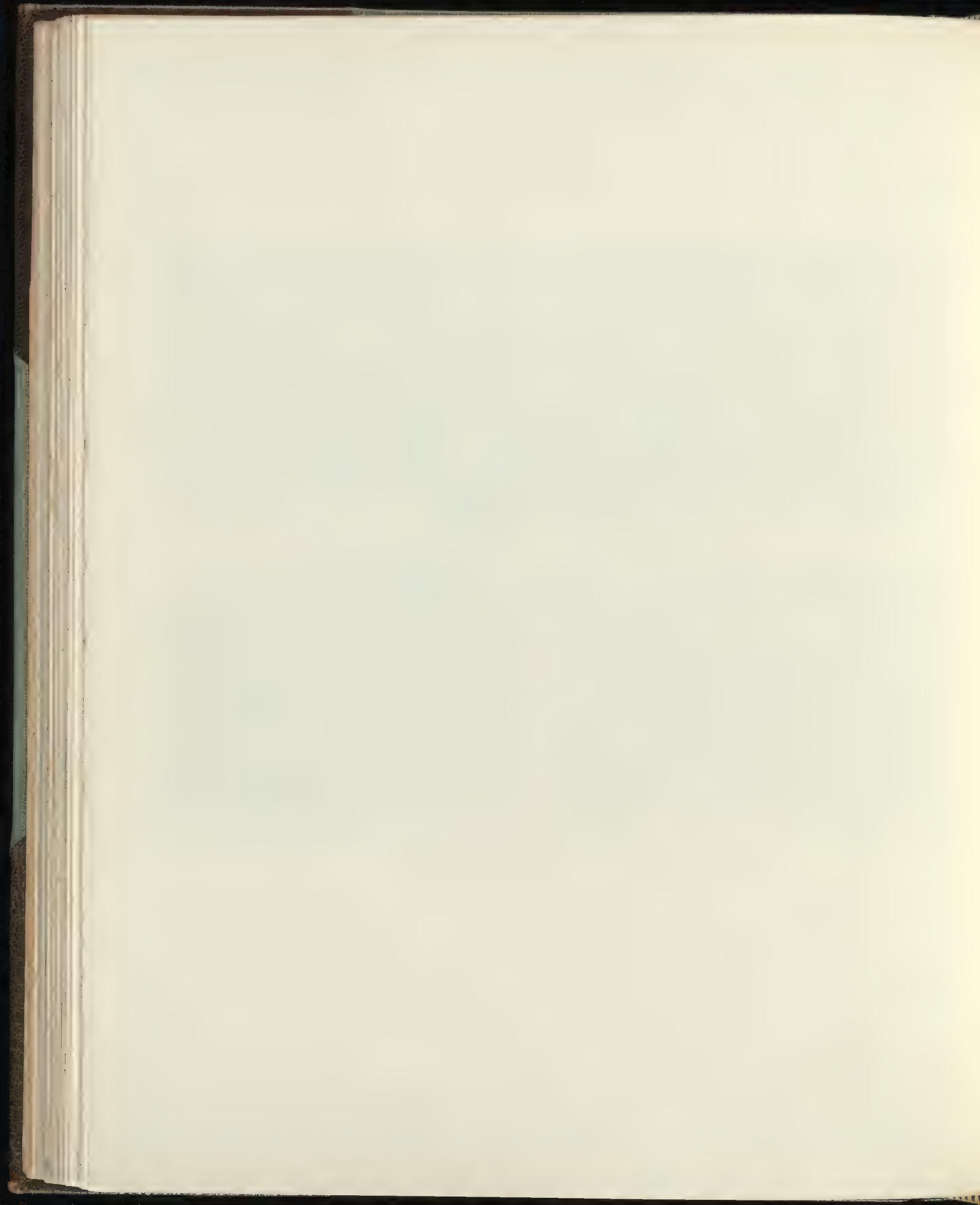


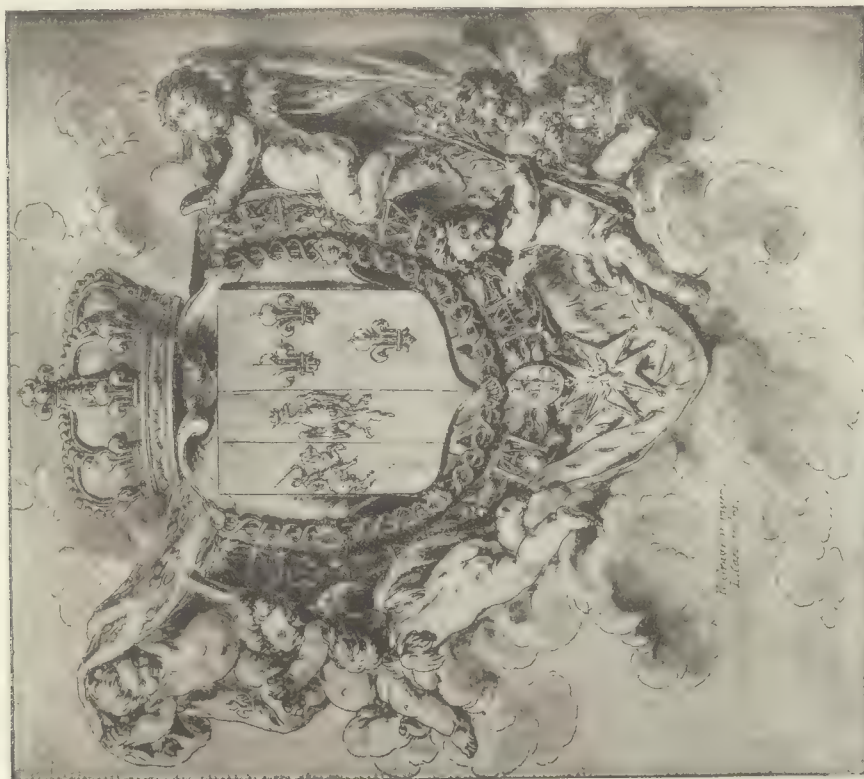




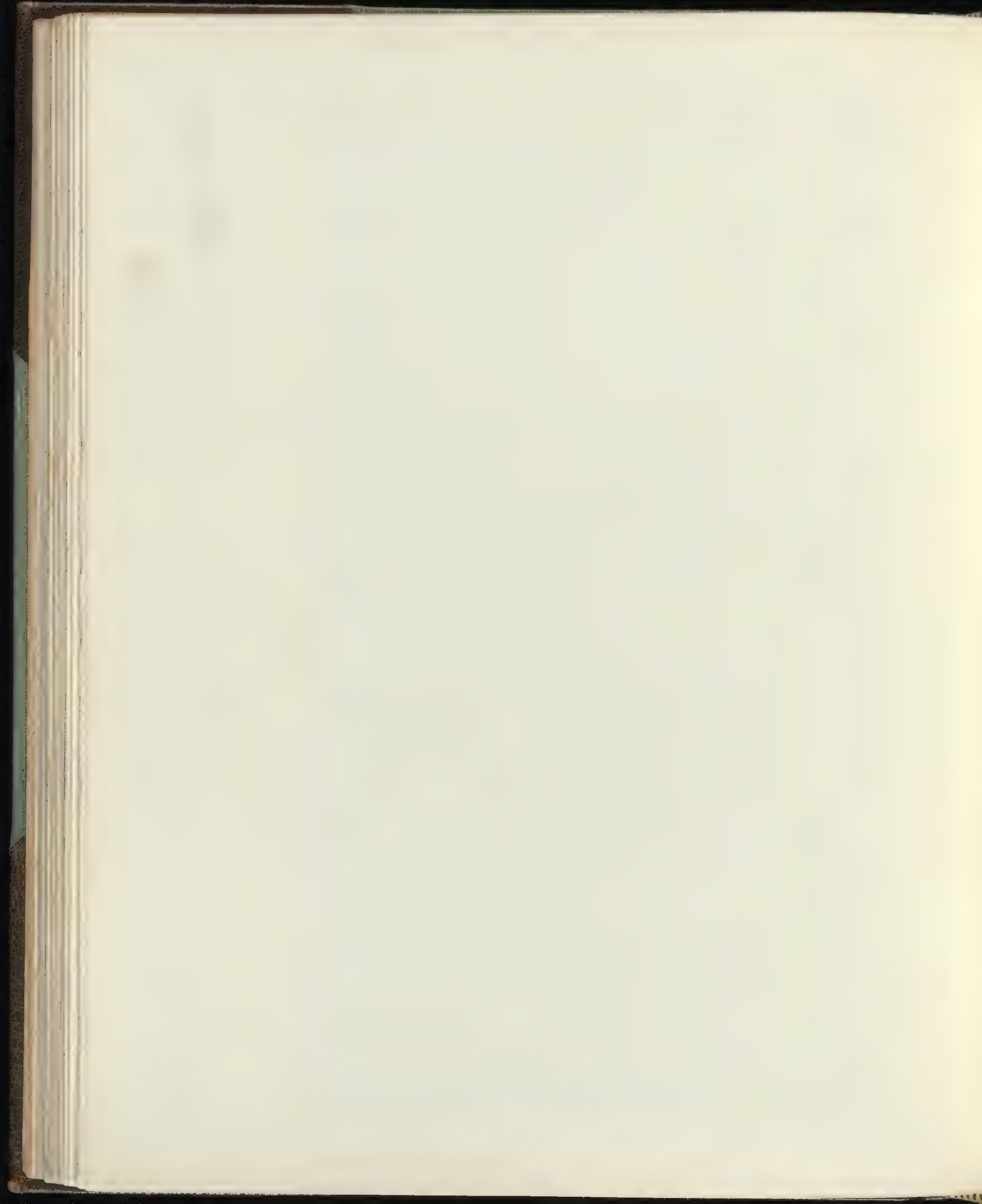










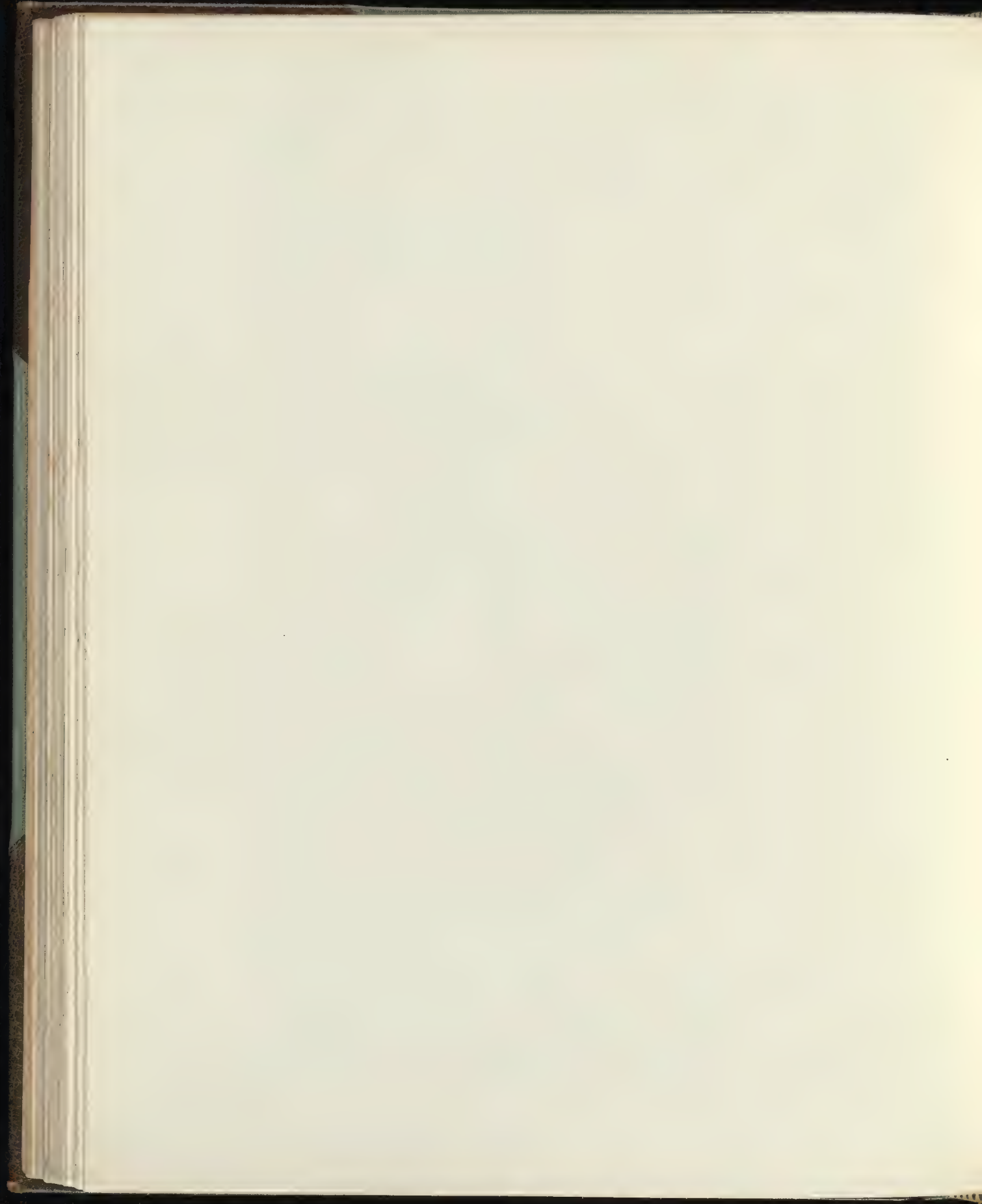




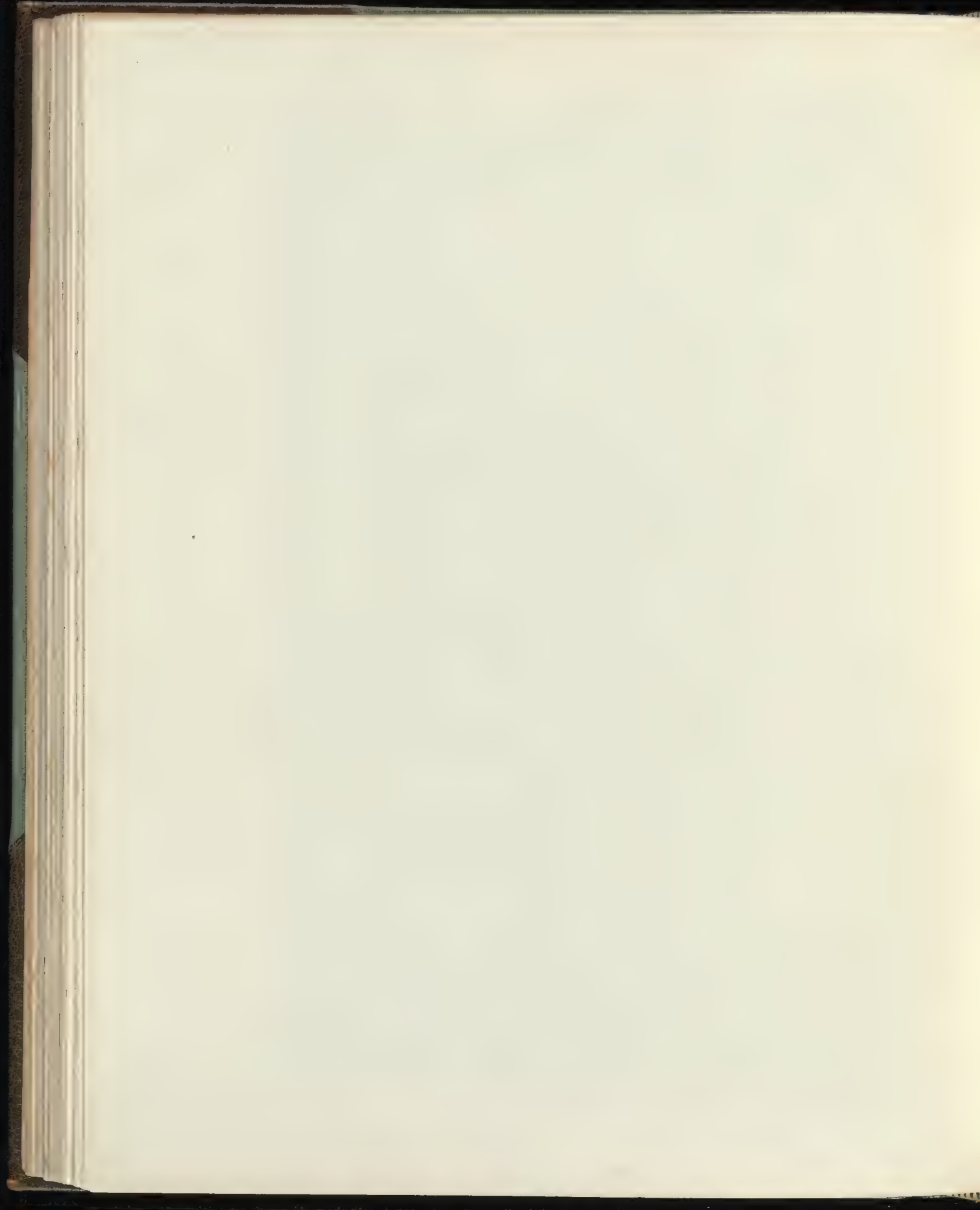






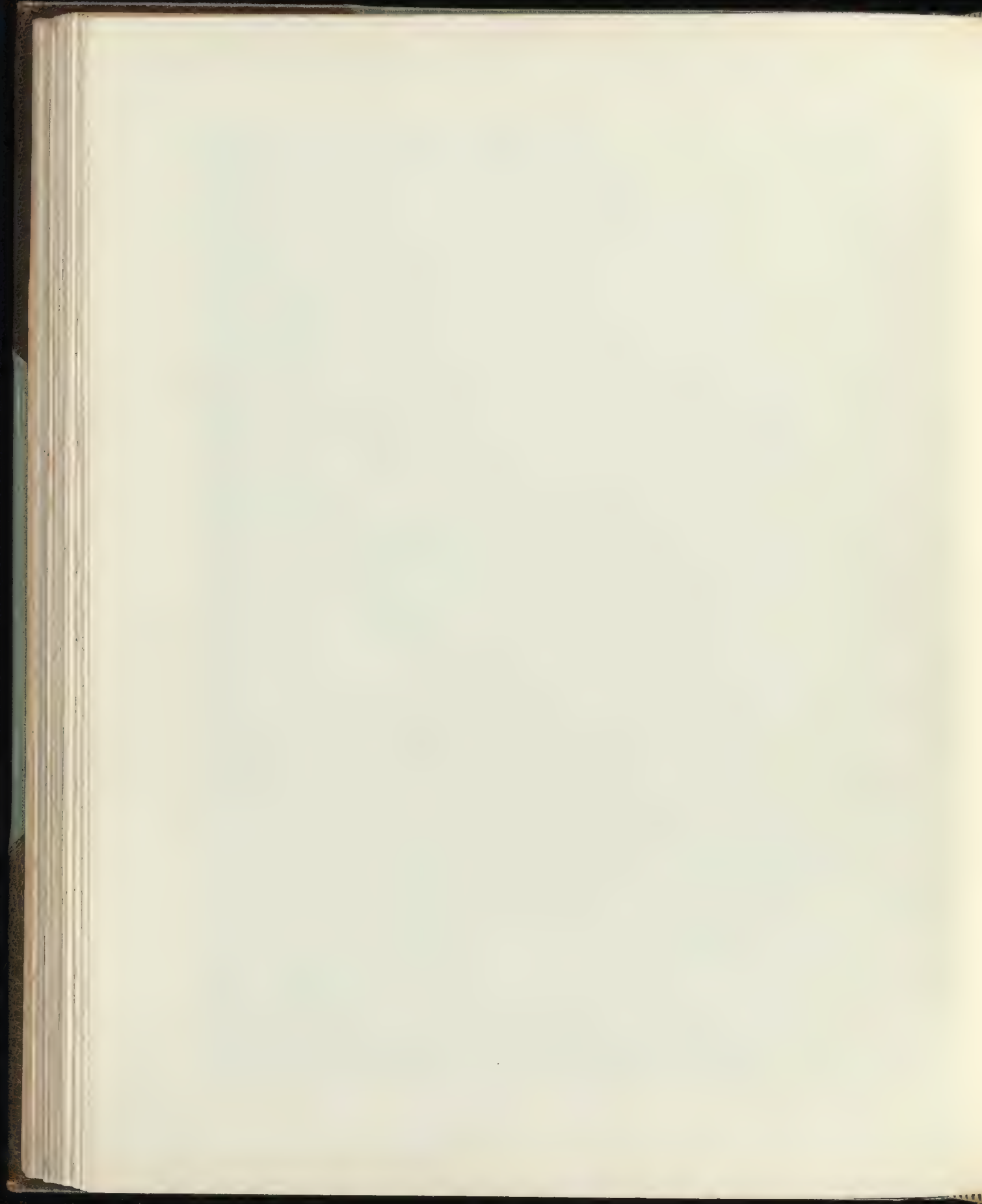


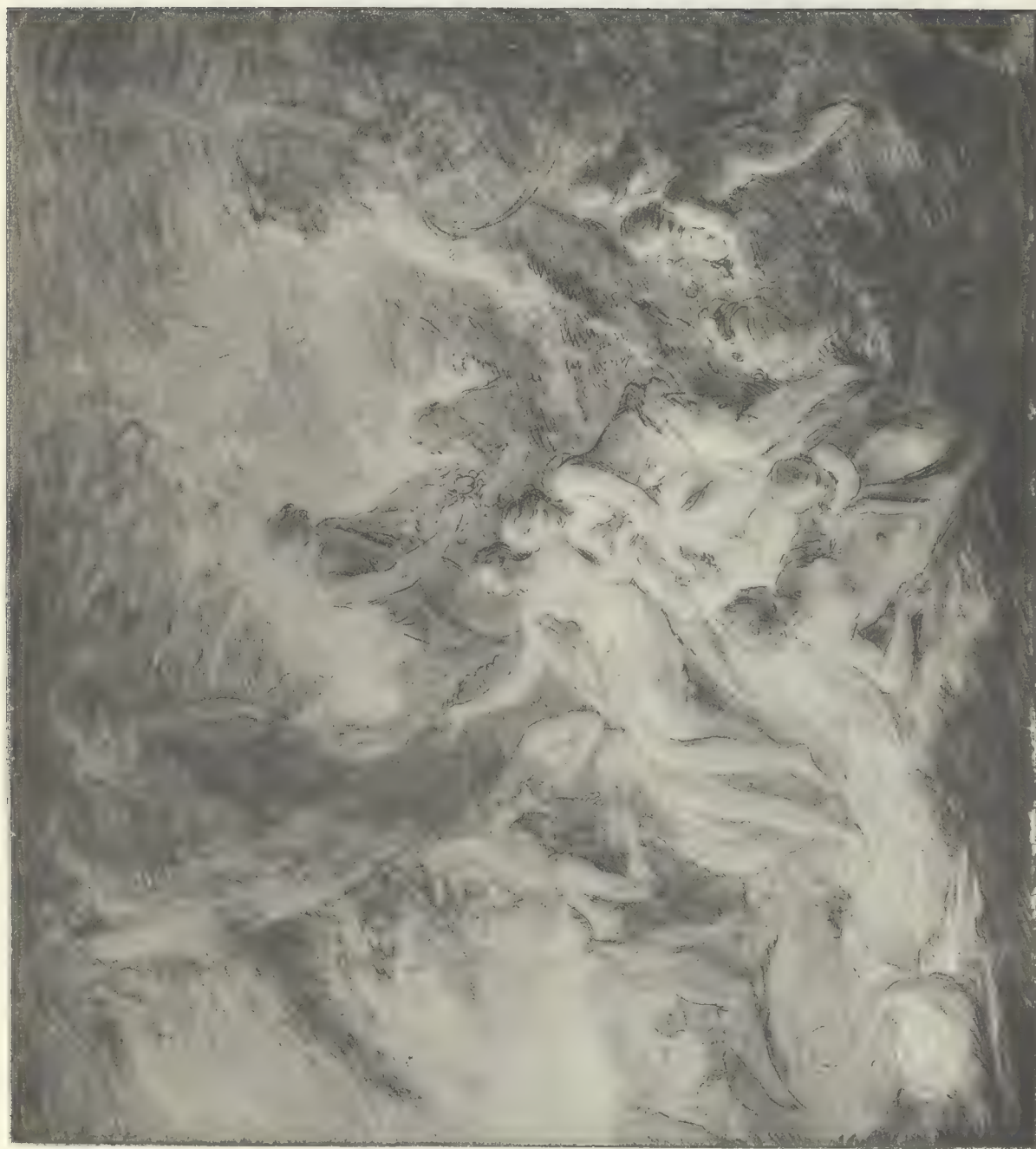






















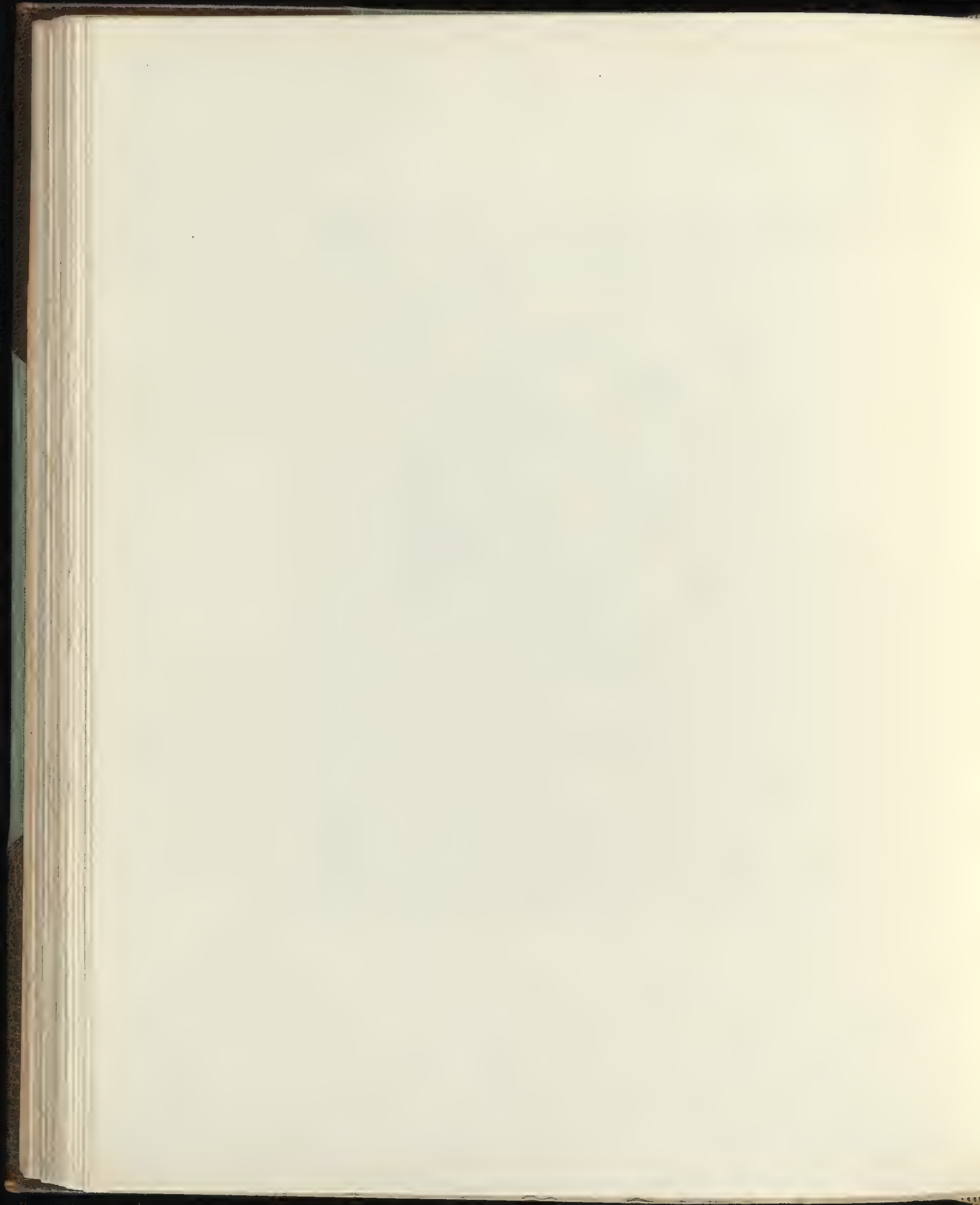








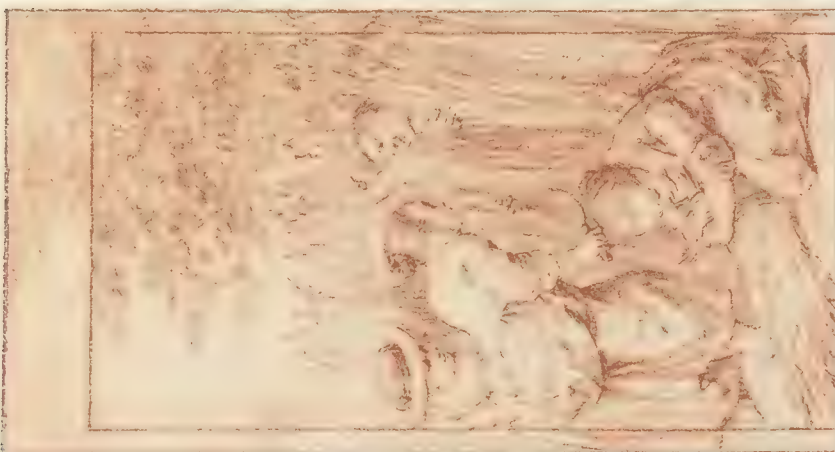
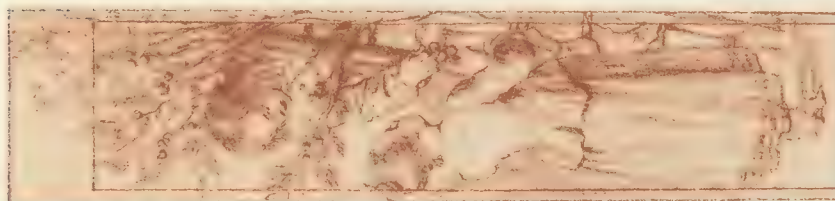
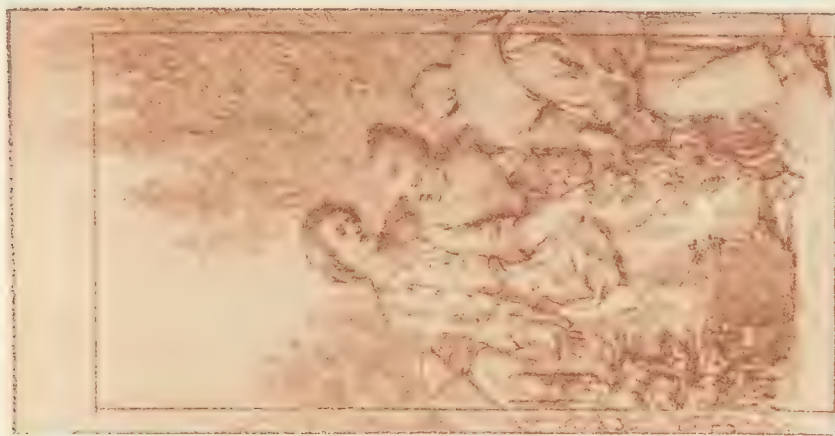




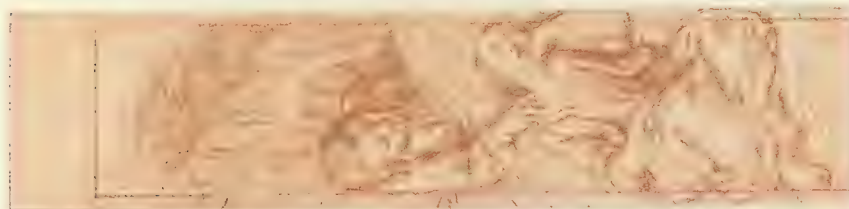
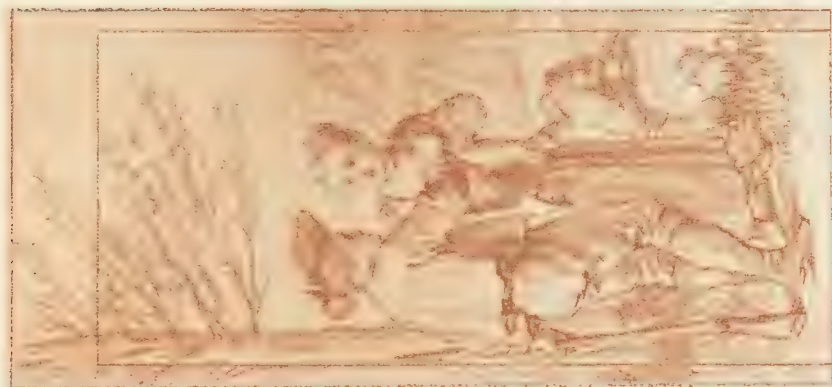
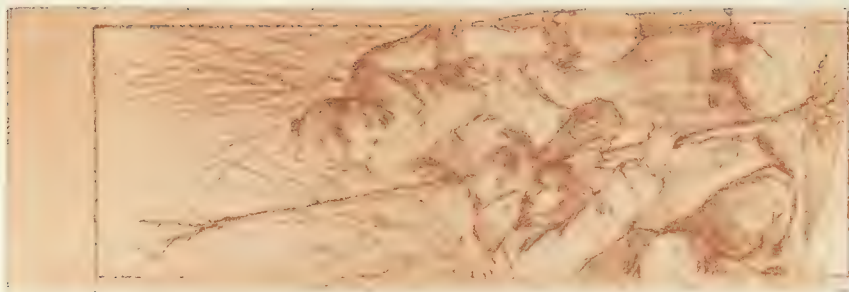










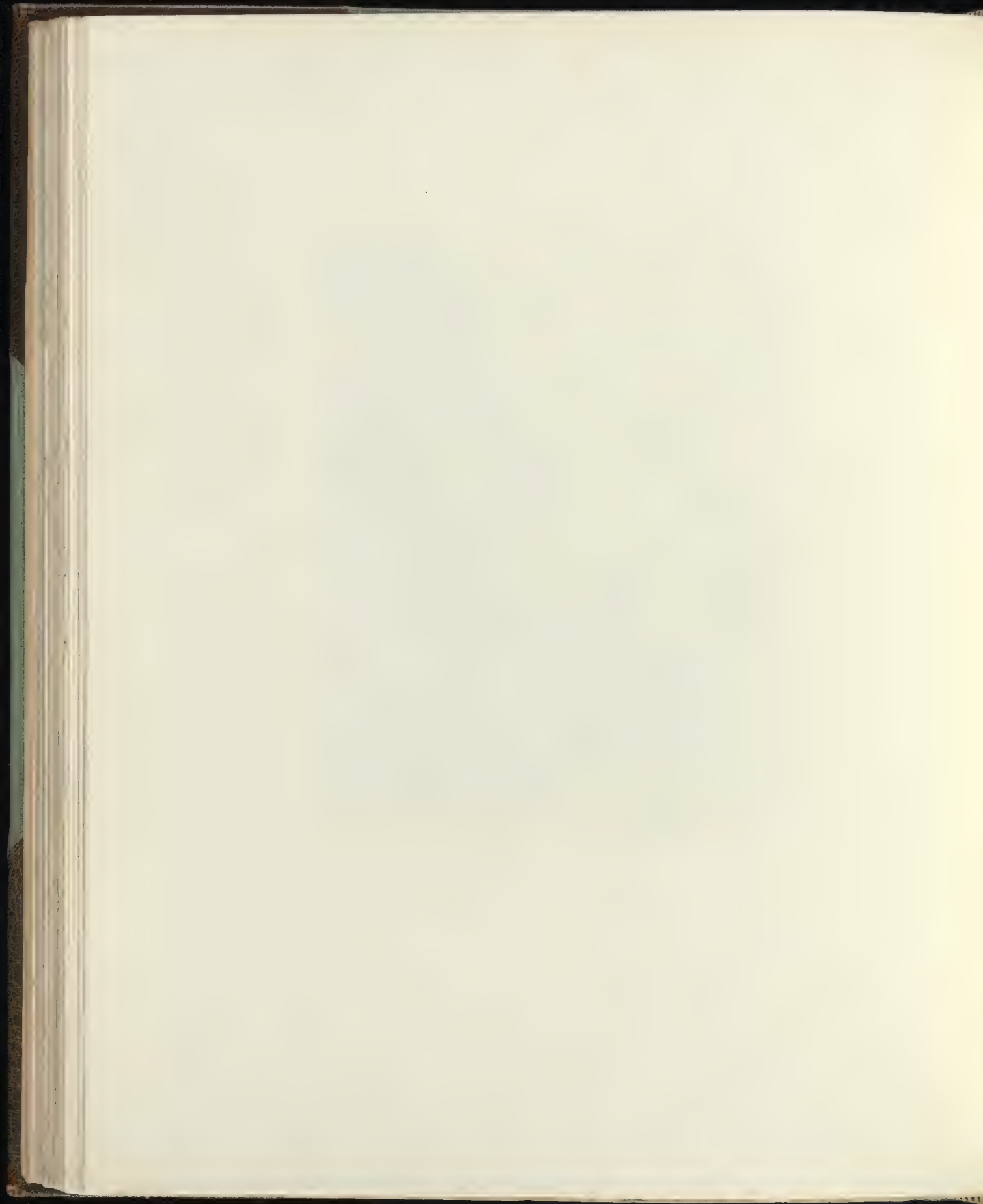






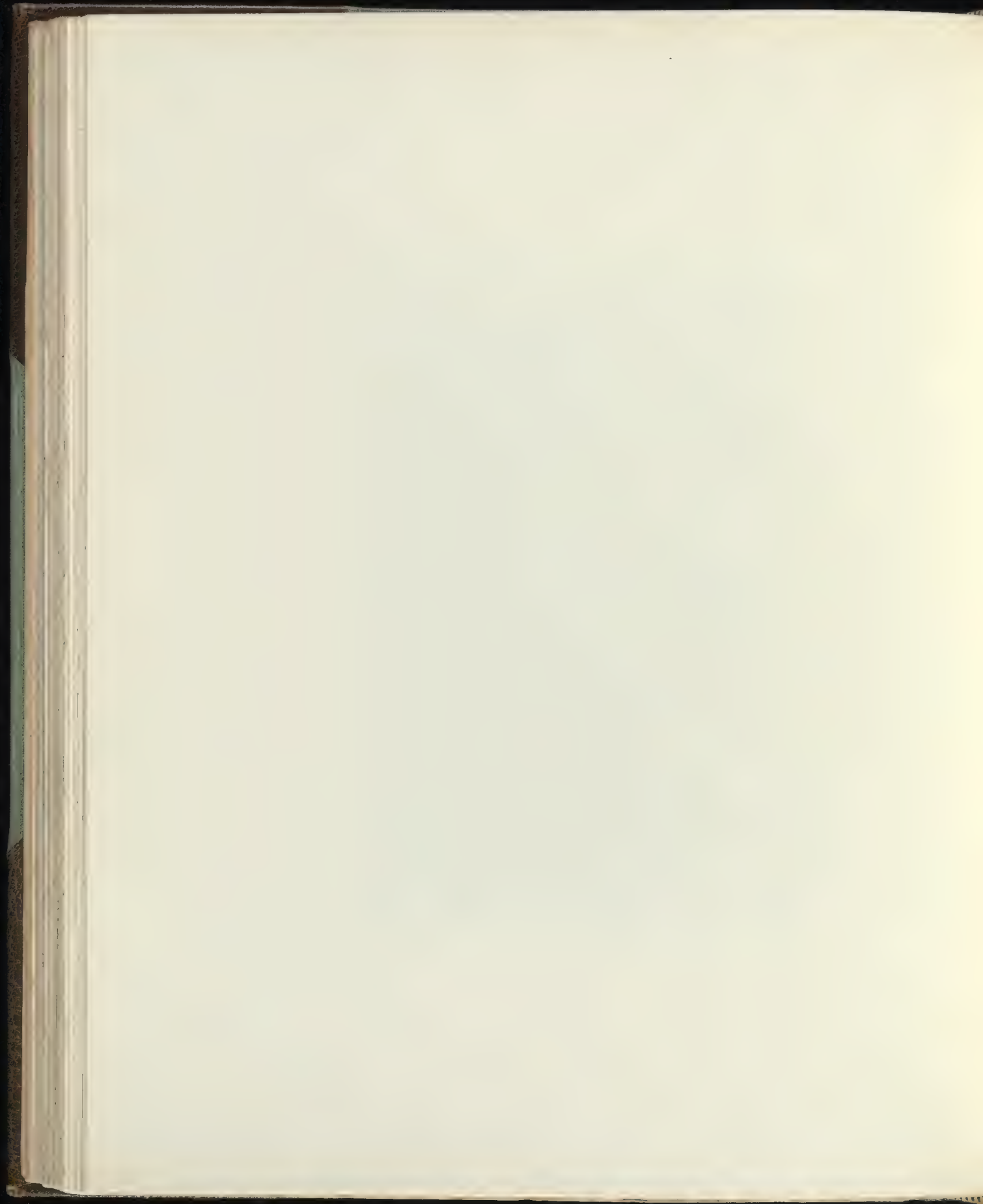


Le Roy accorde sa protection aux Arts

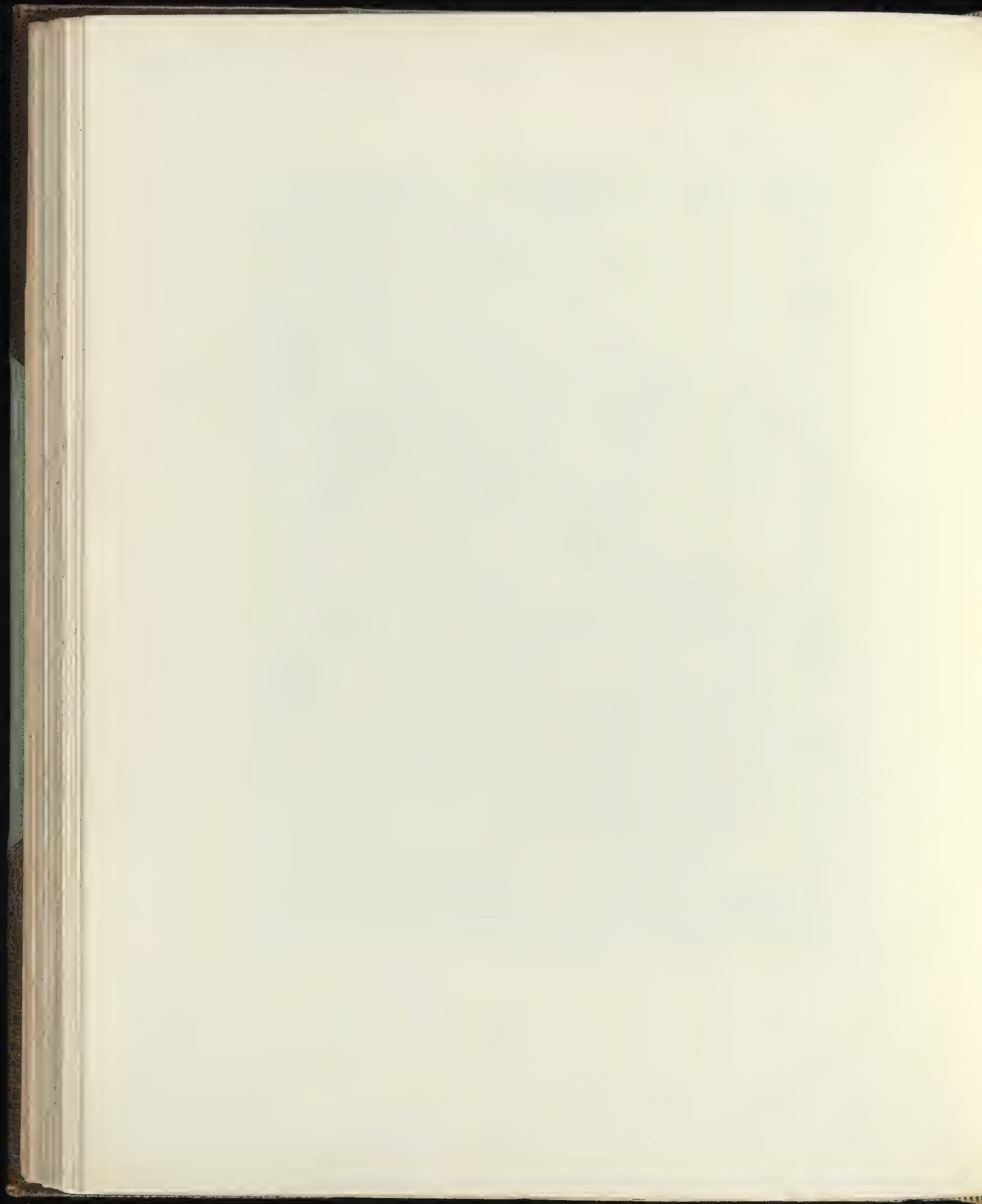






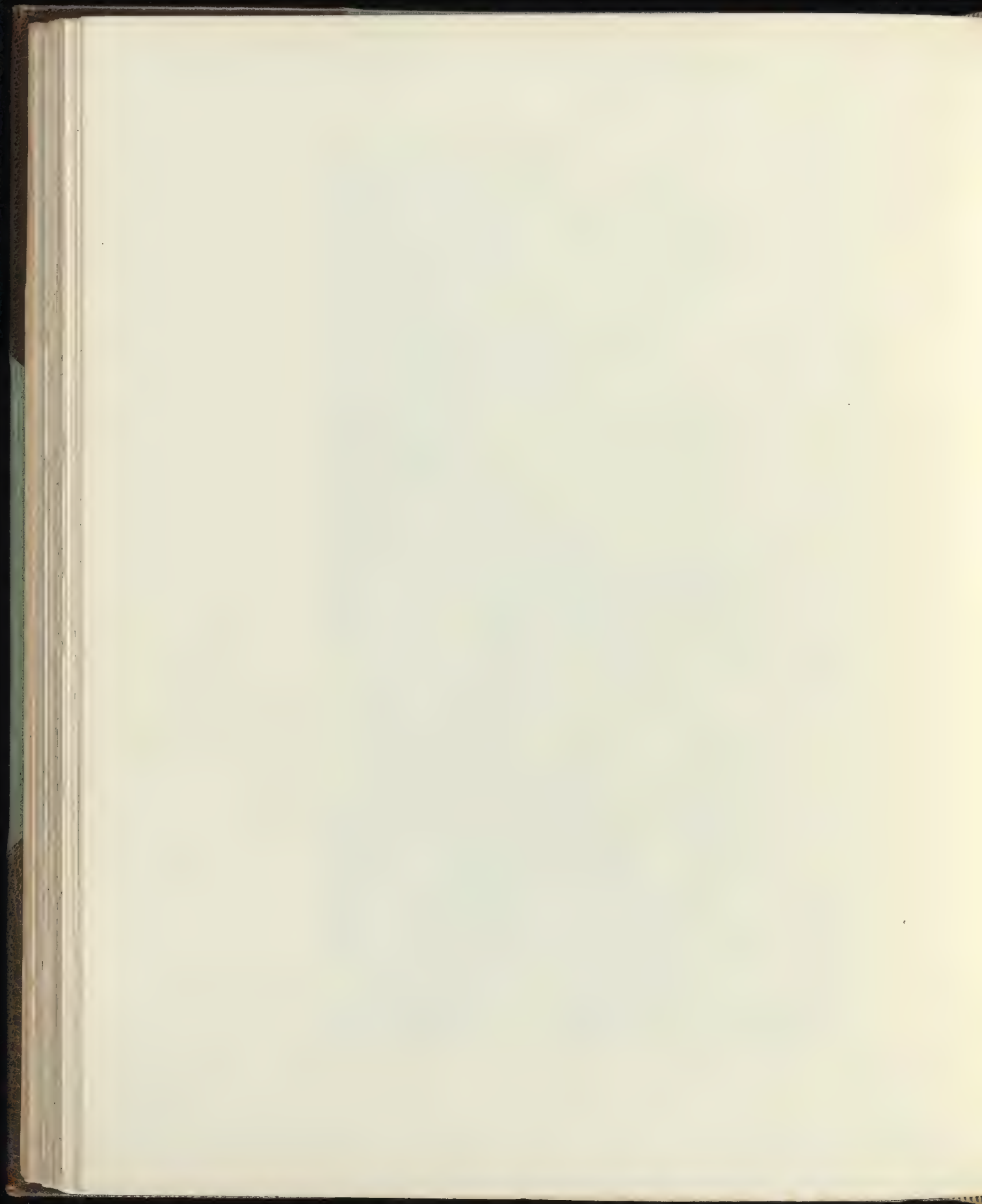




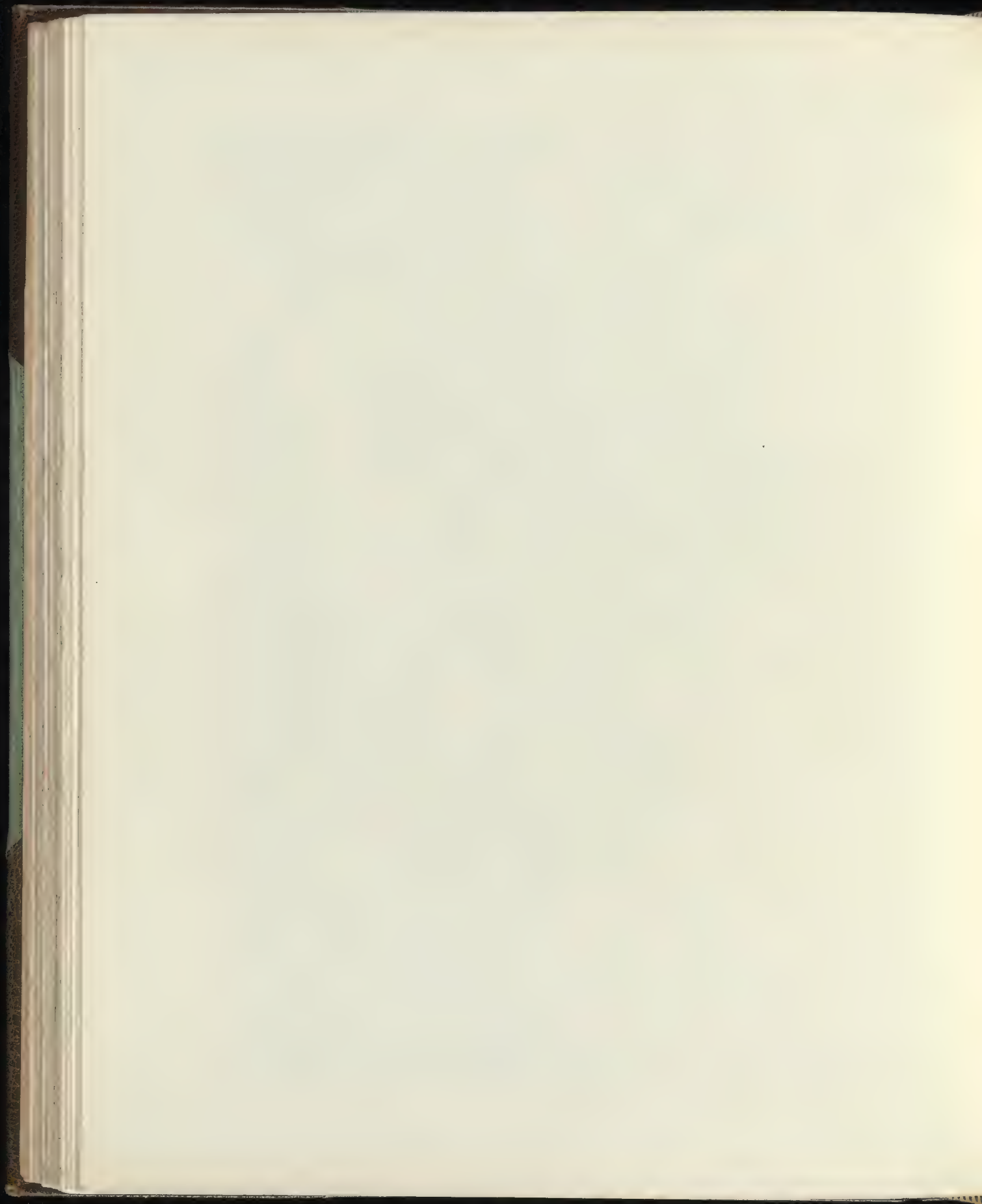






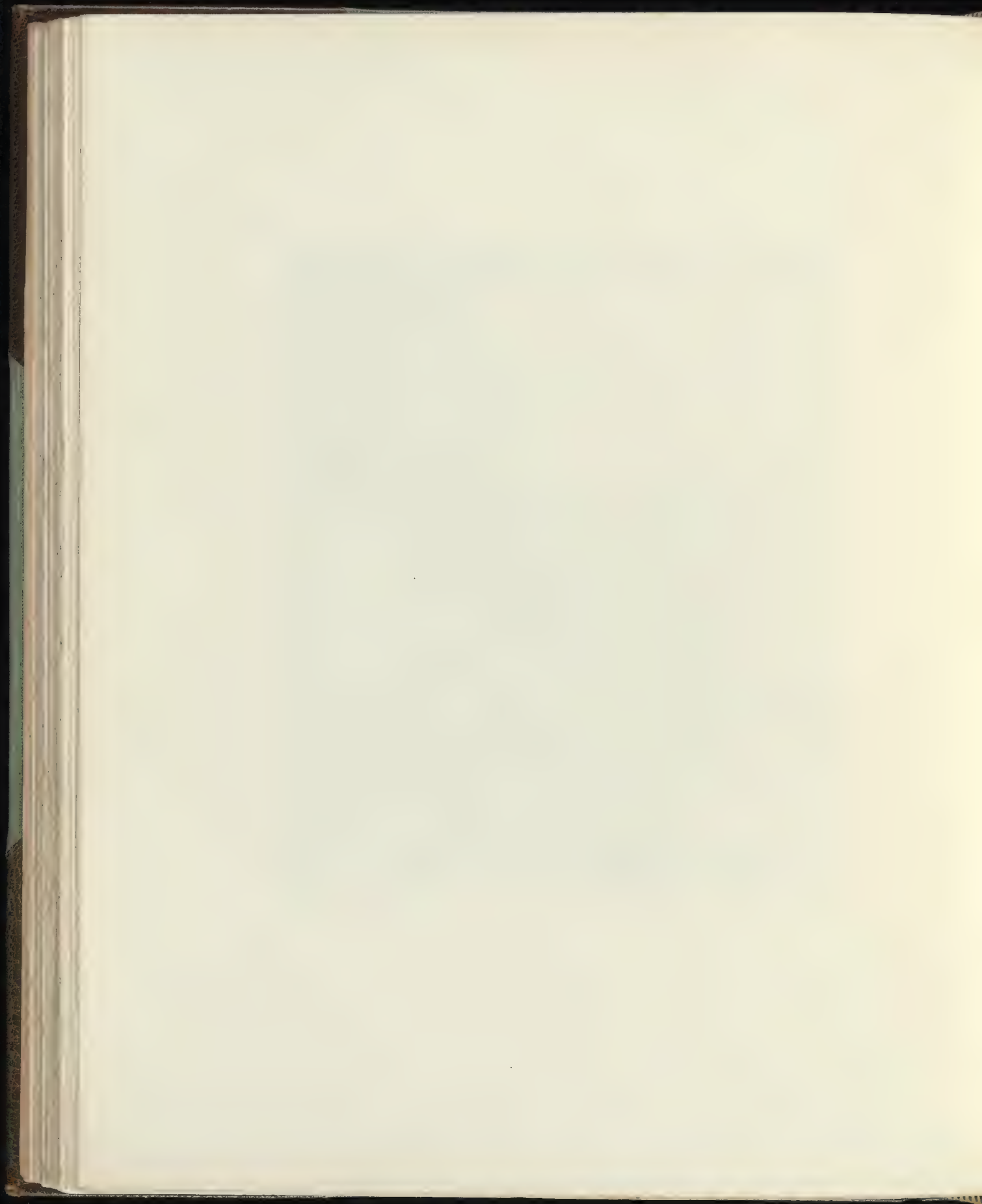




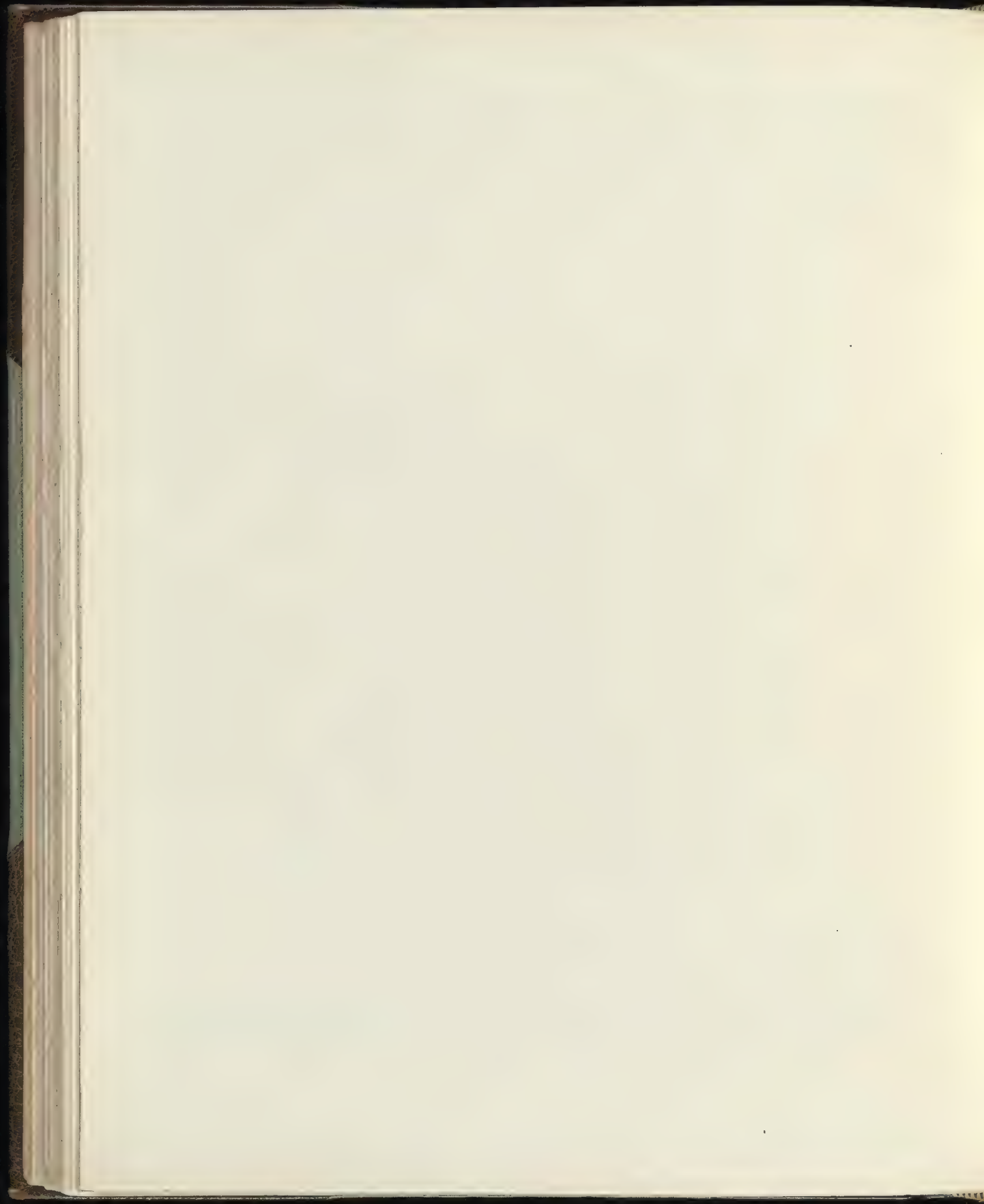






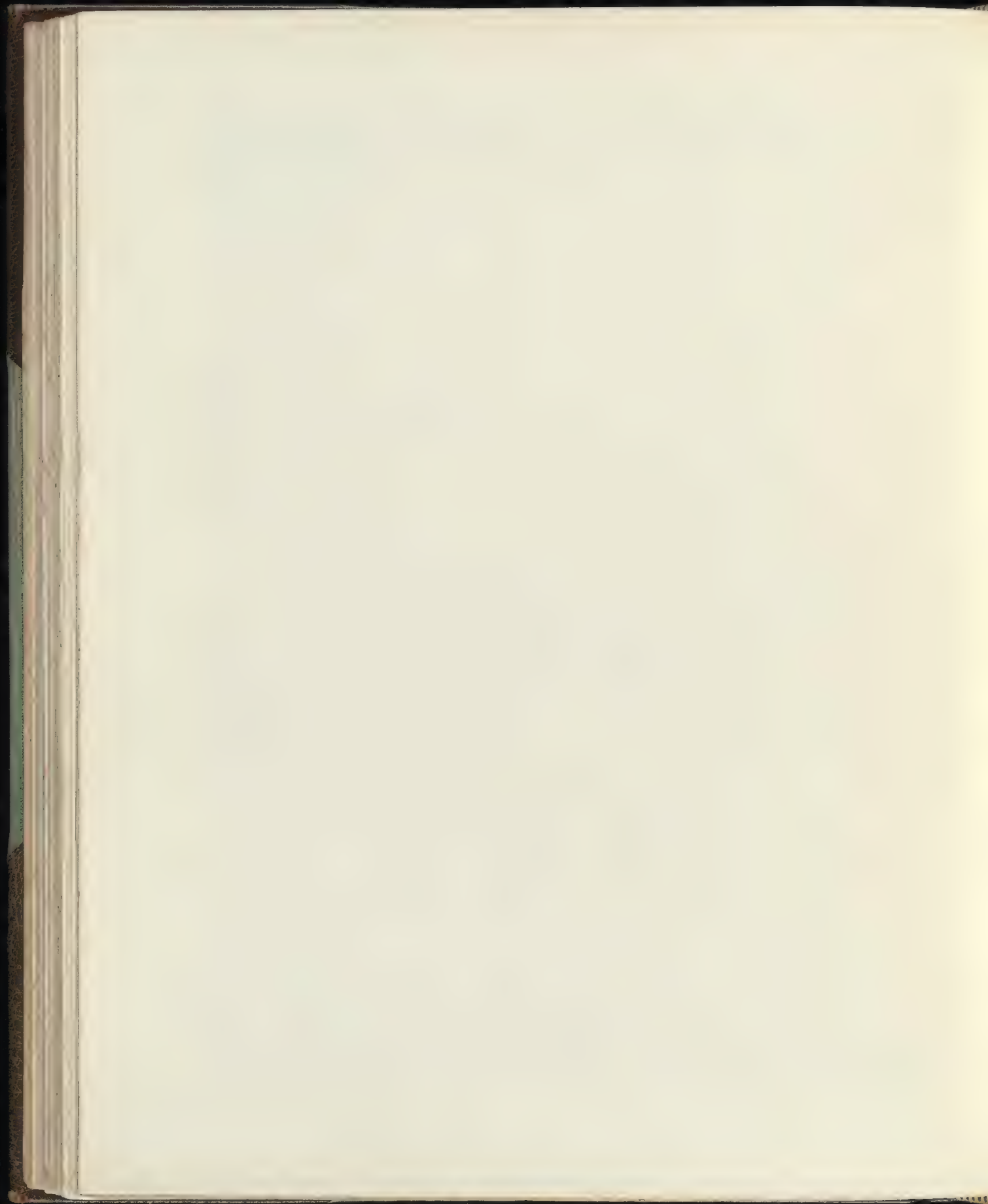
















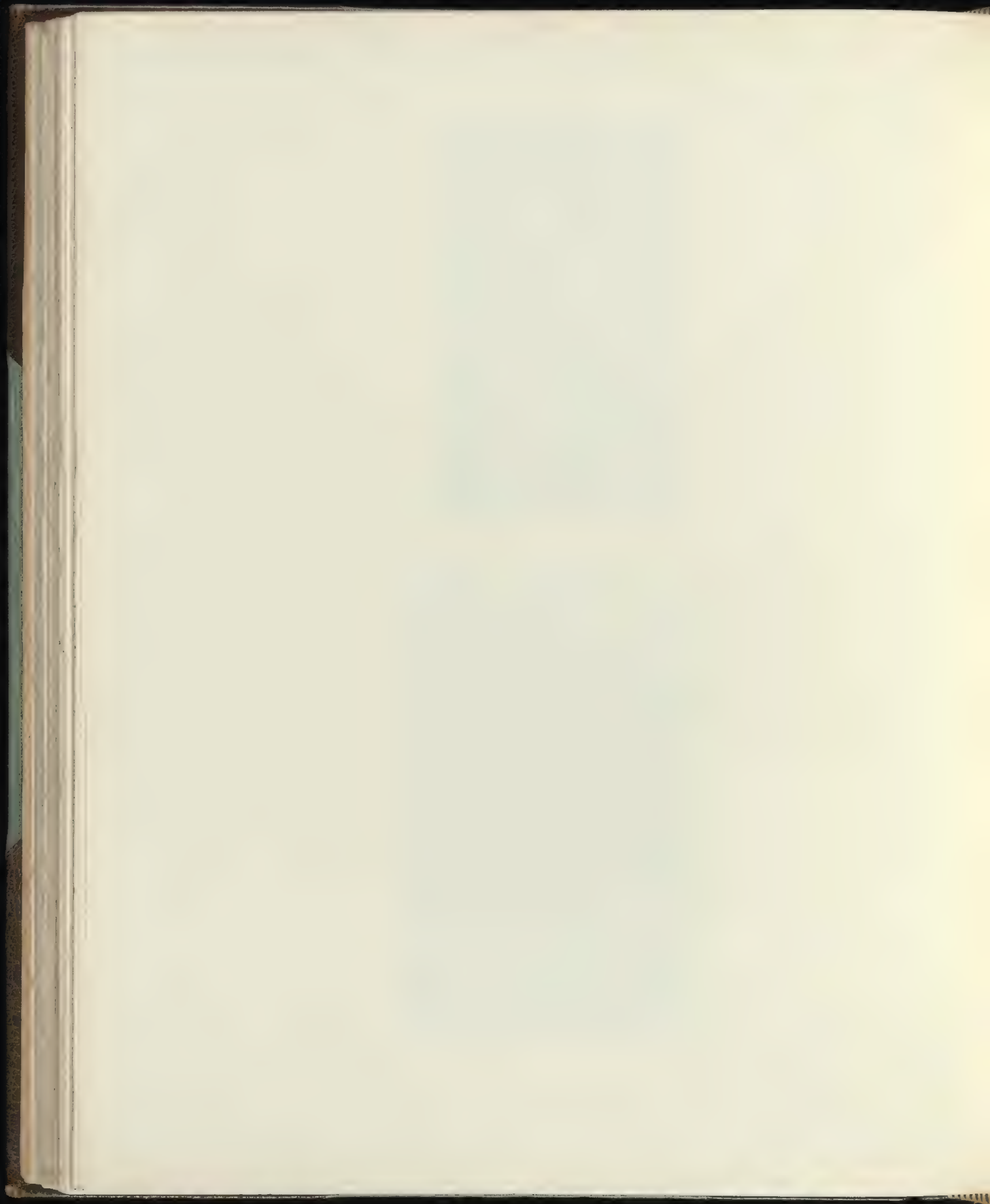






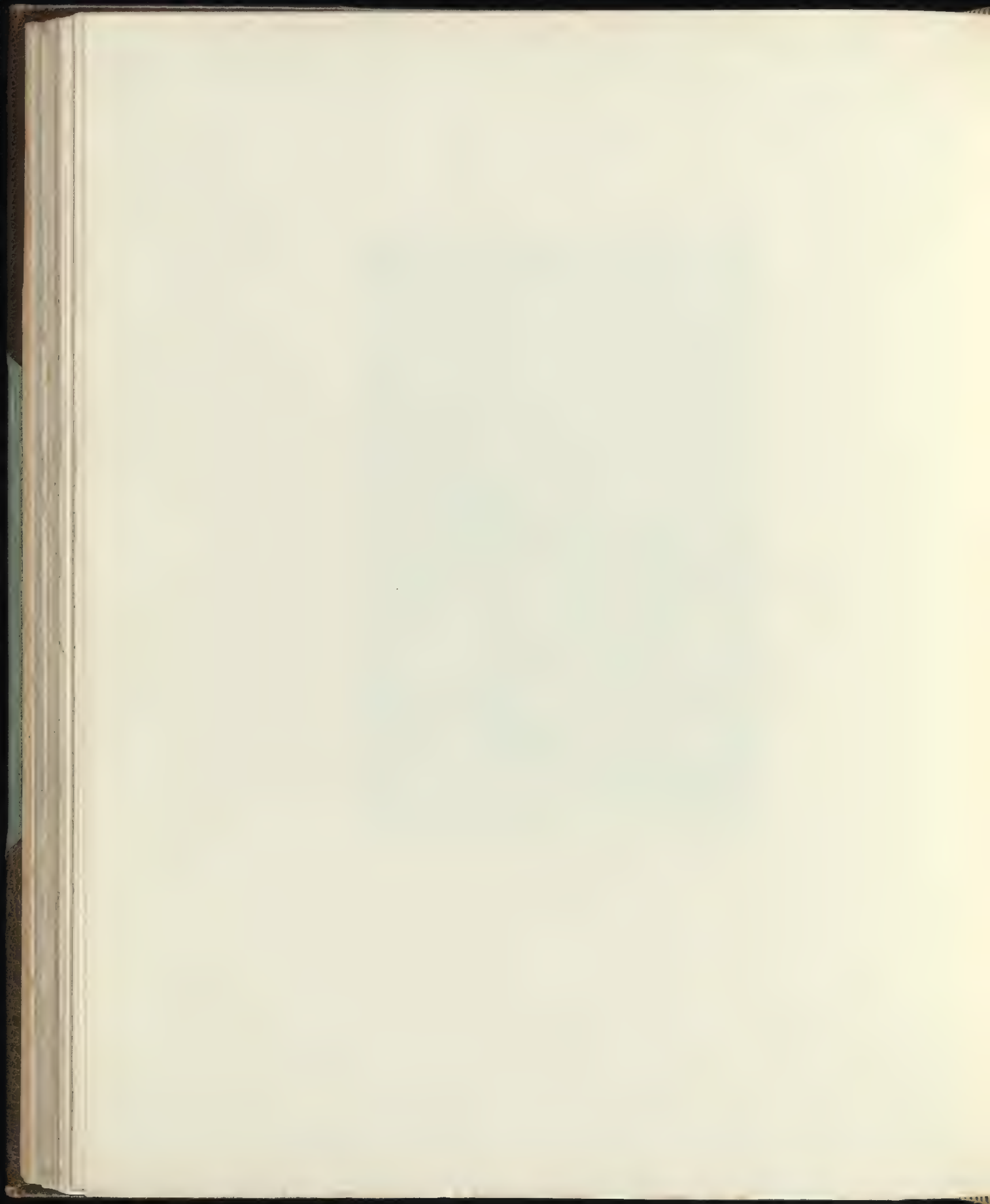




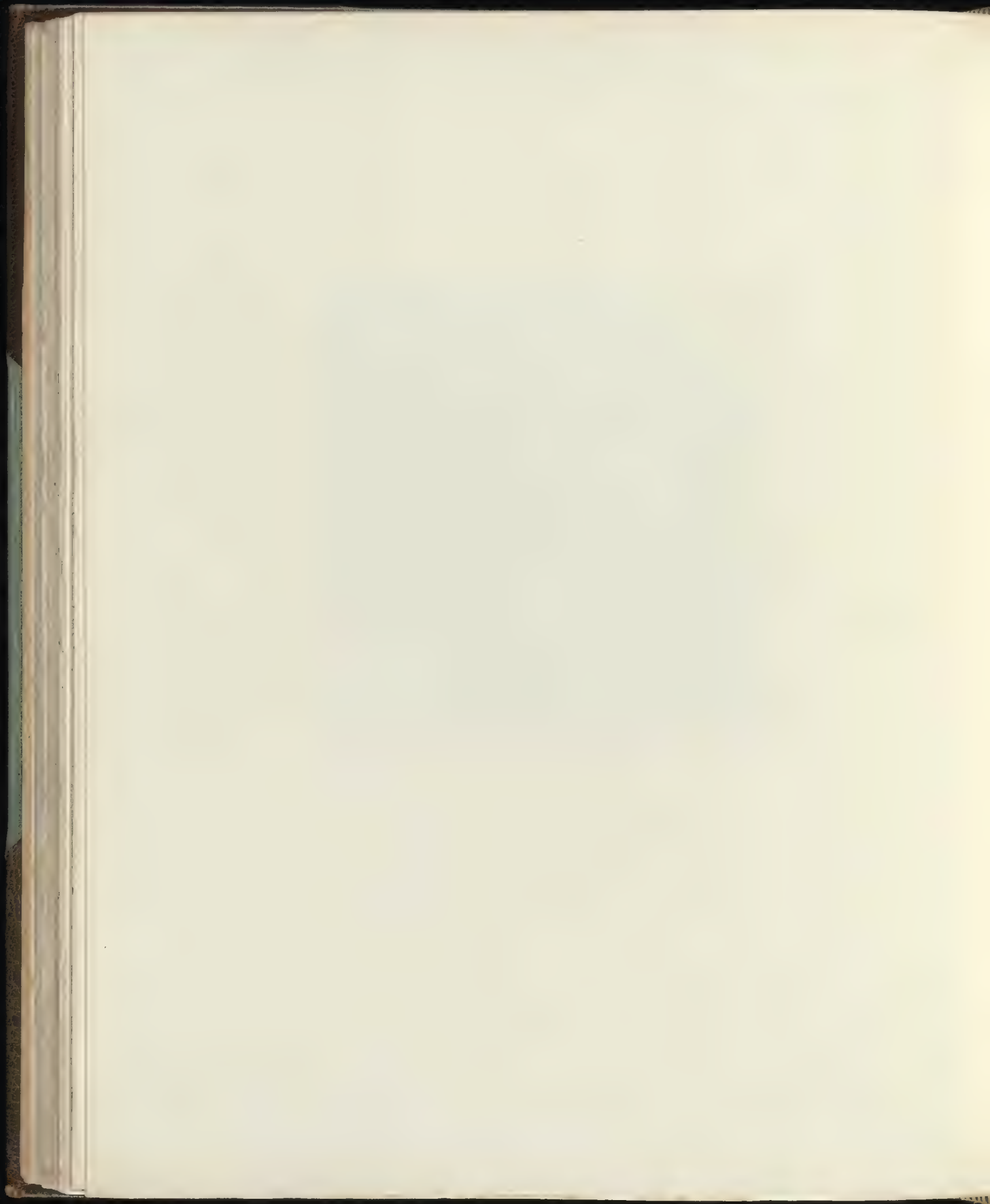






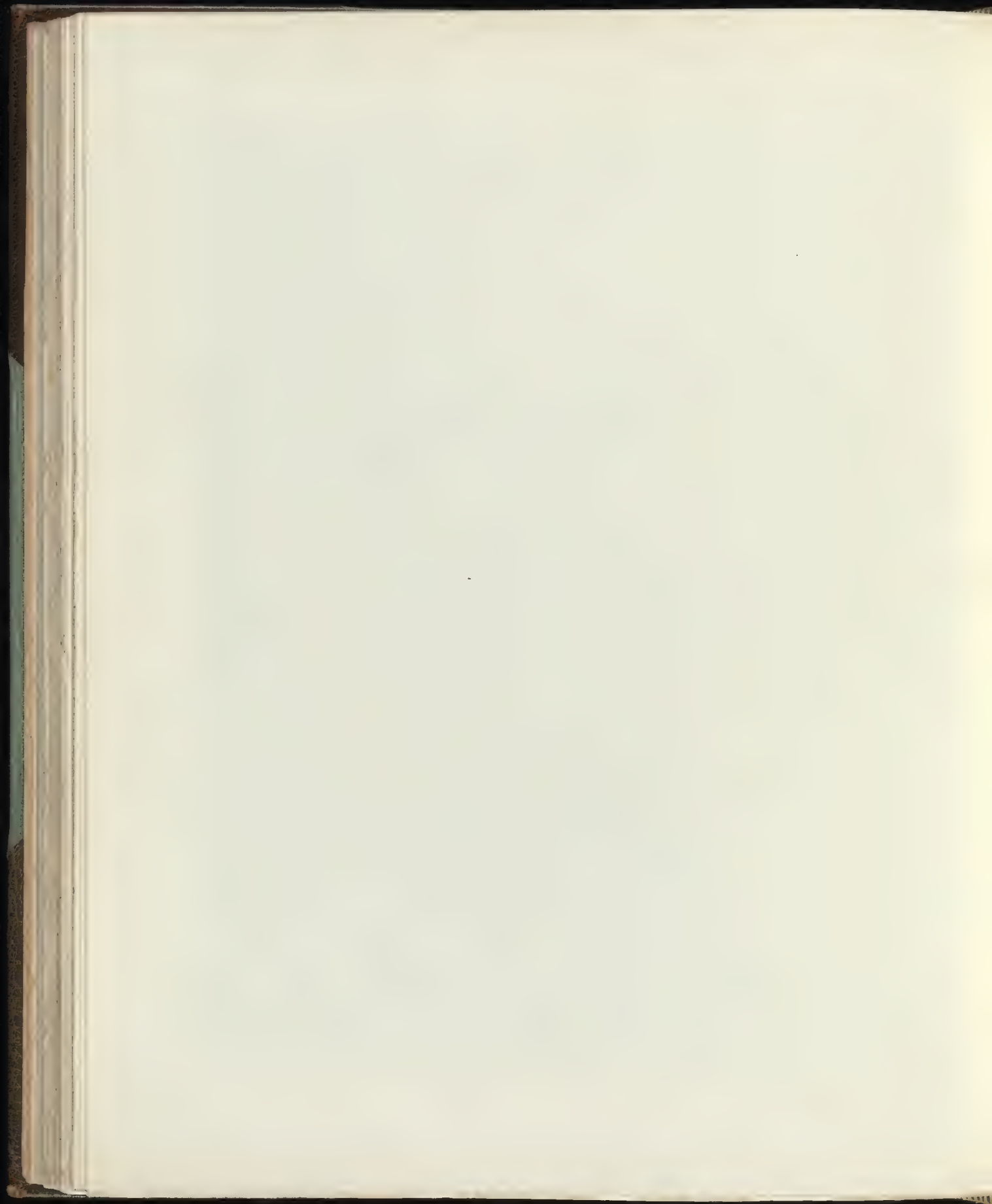




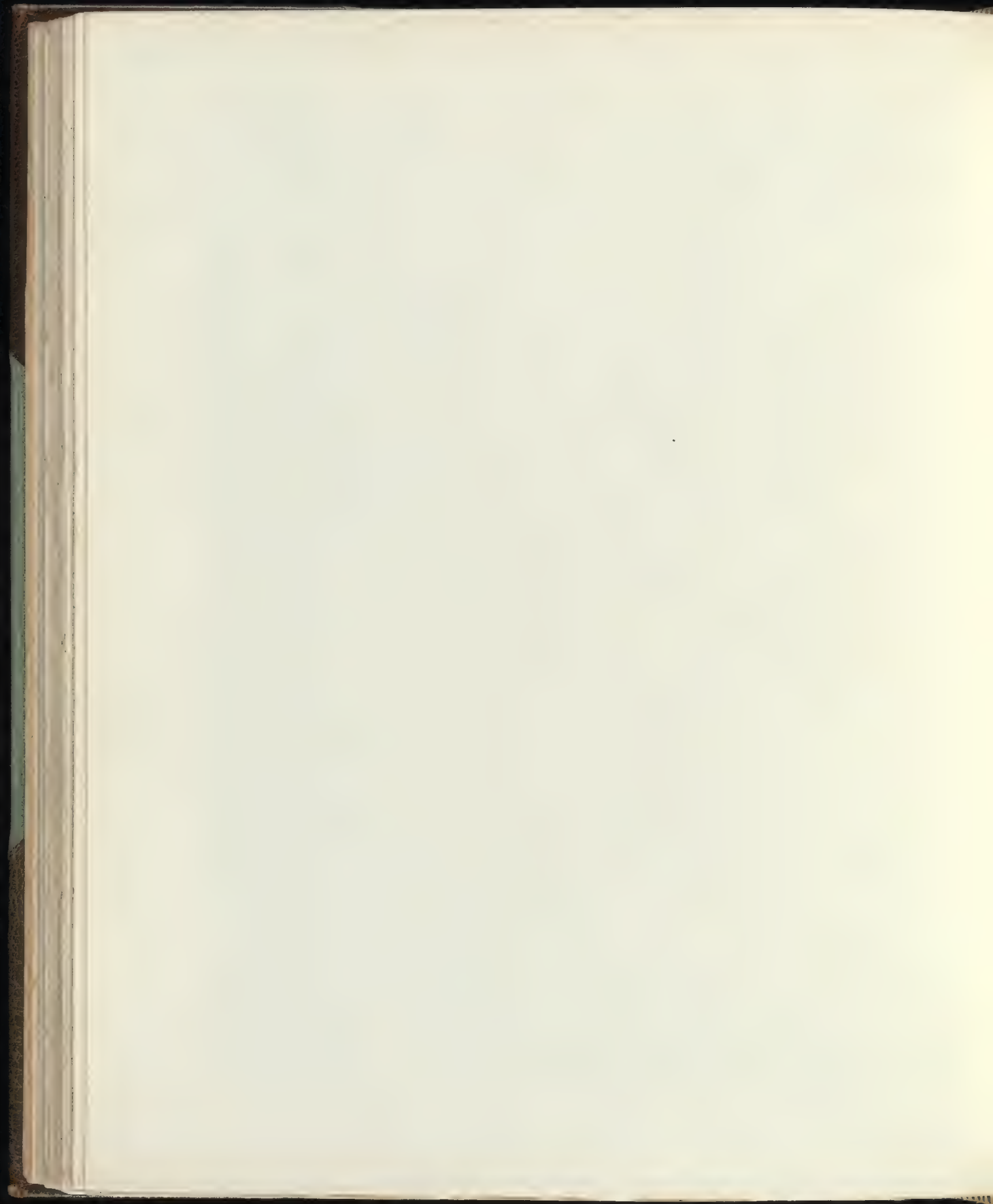






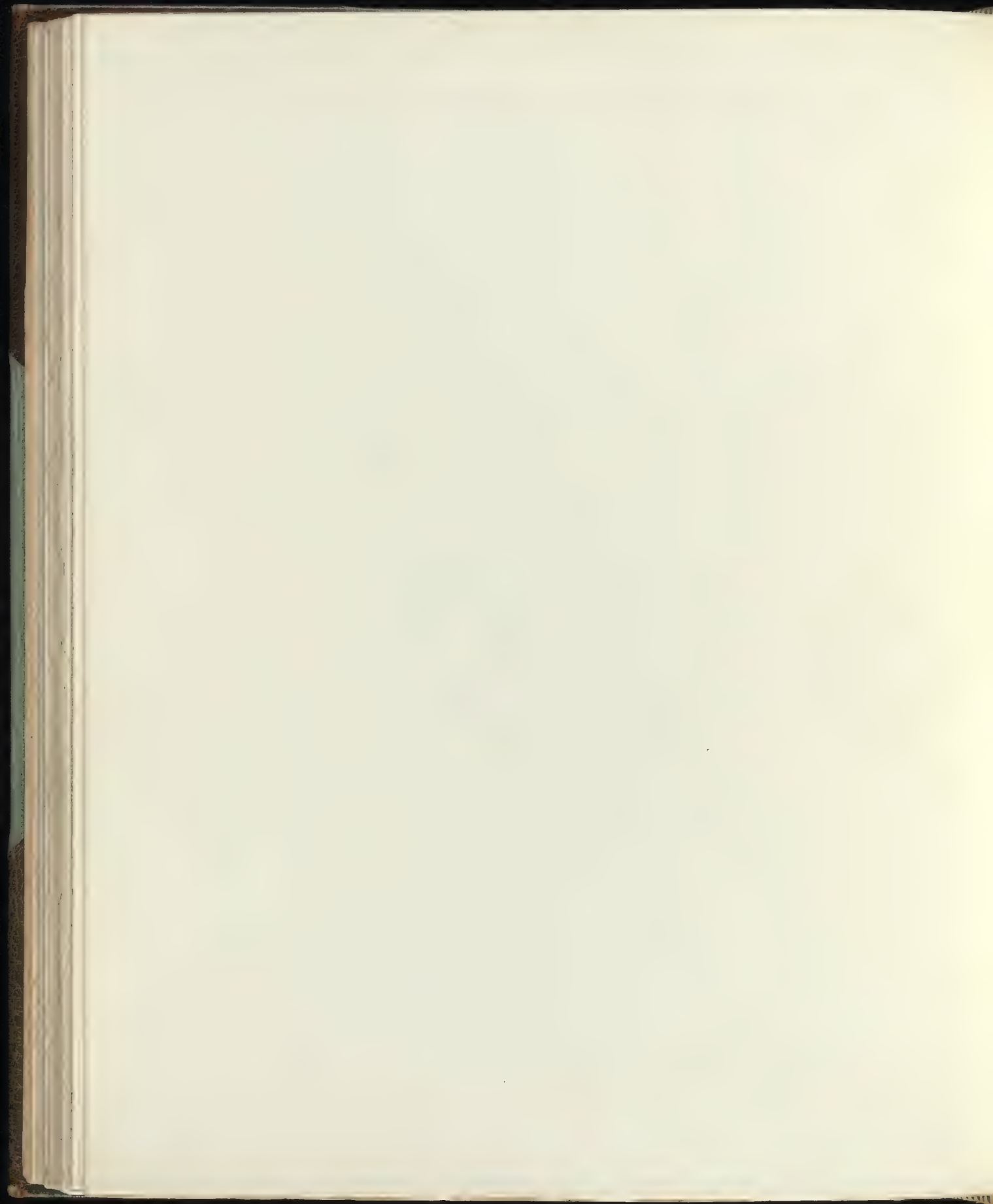




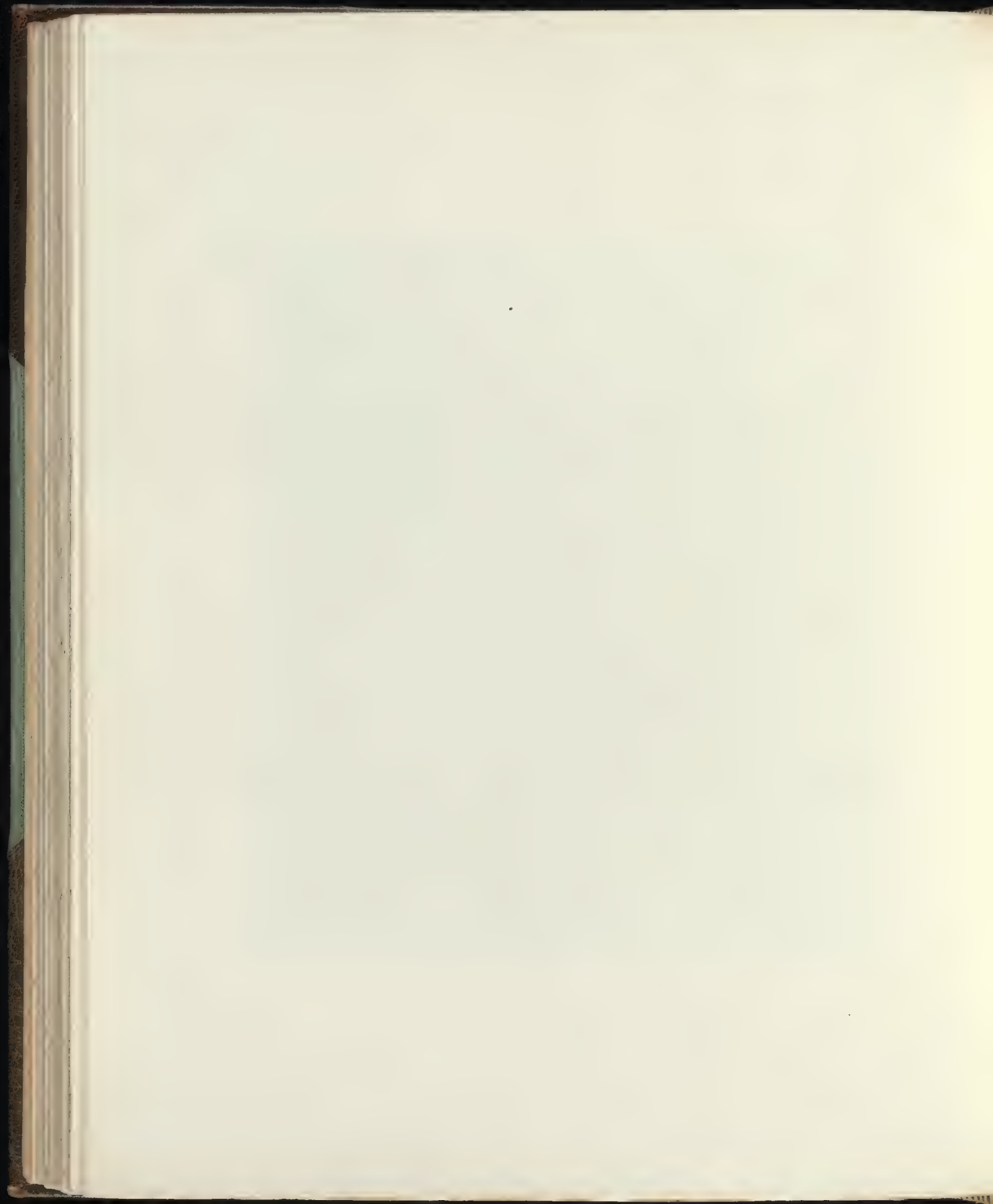






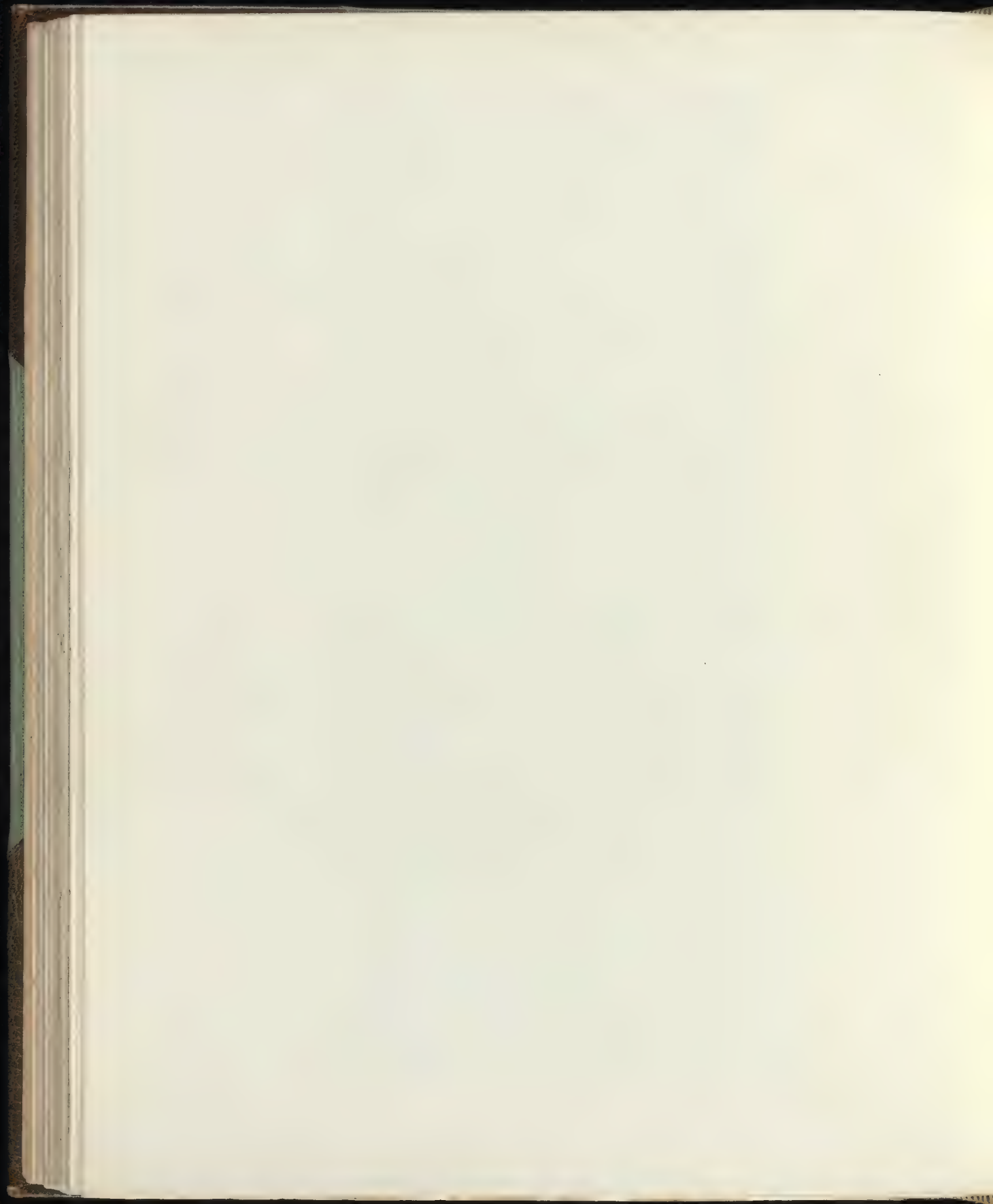




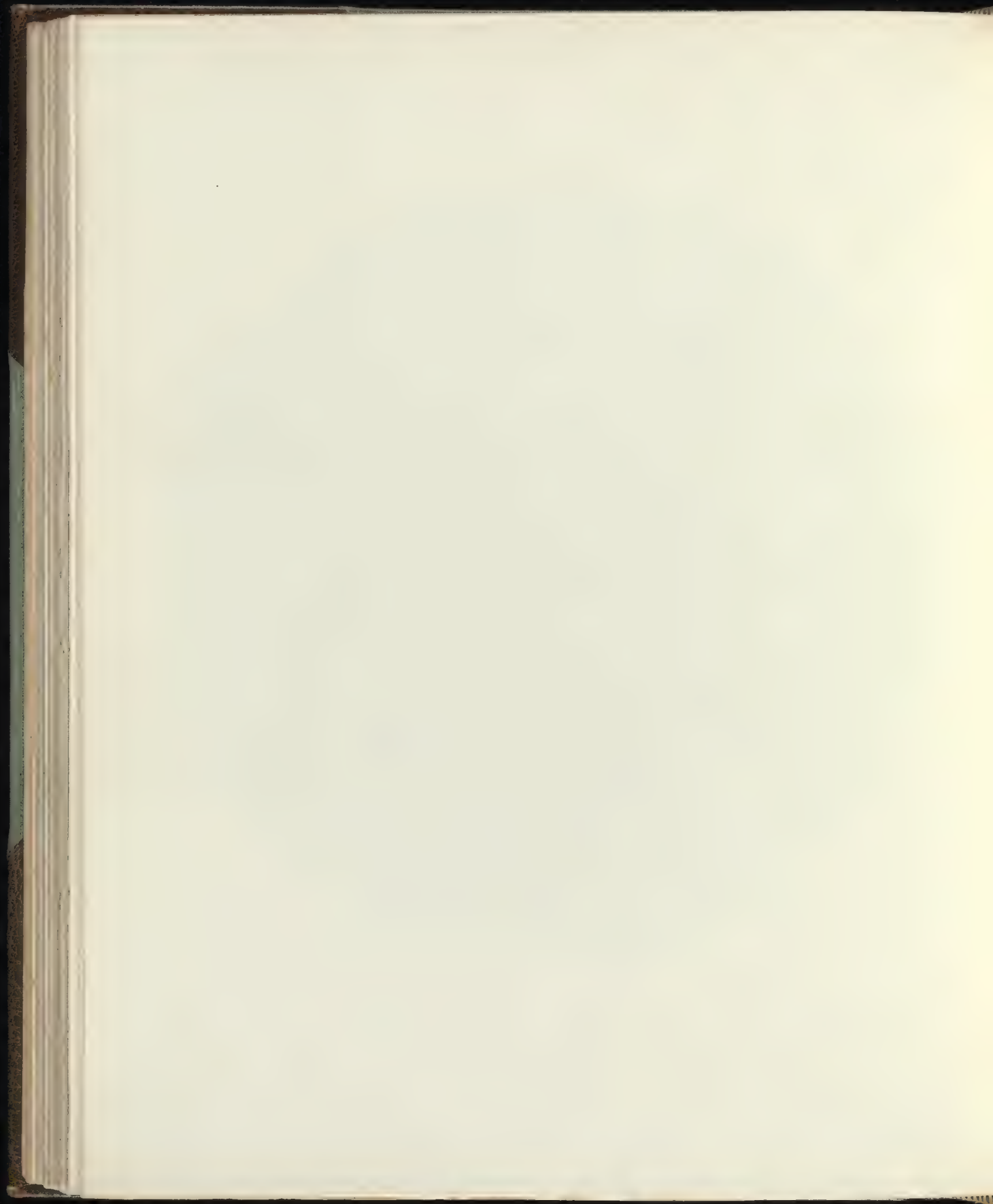








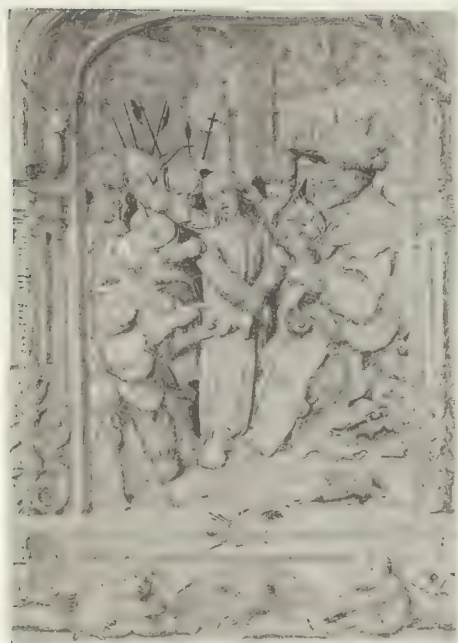


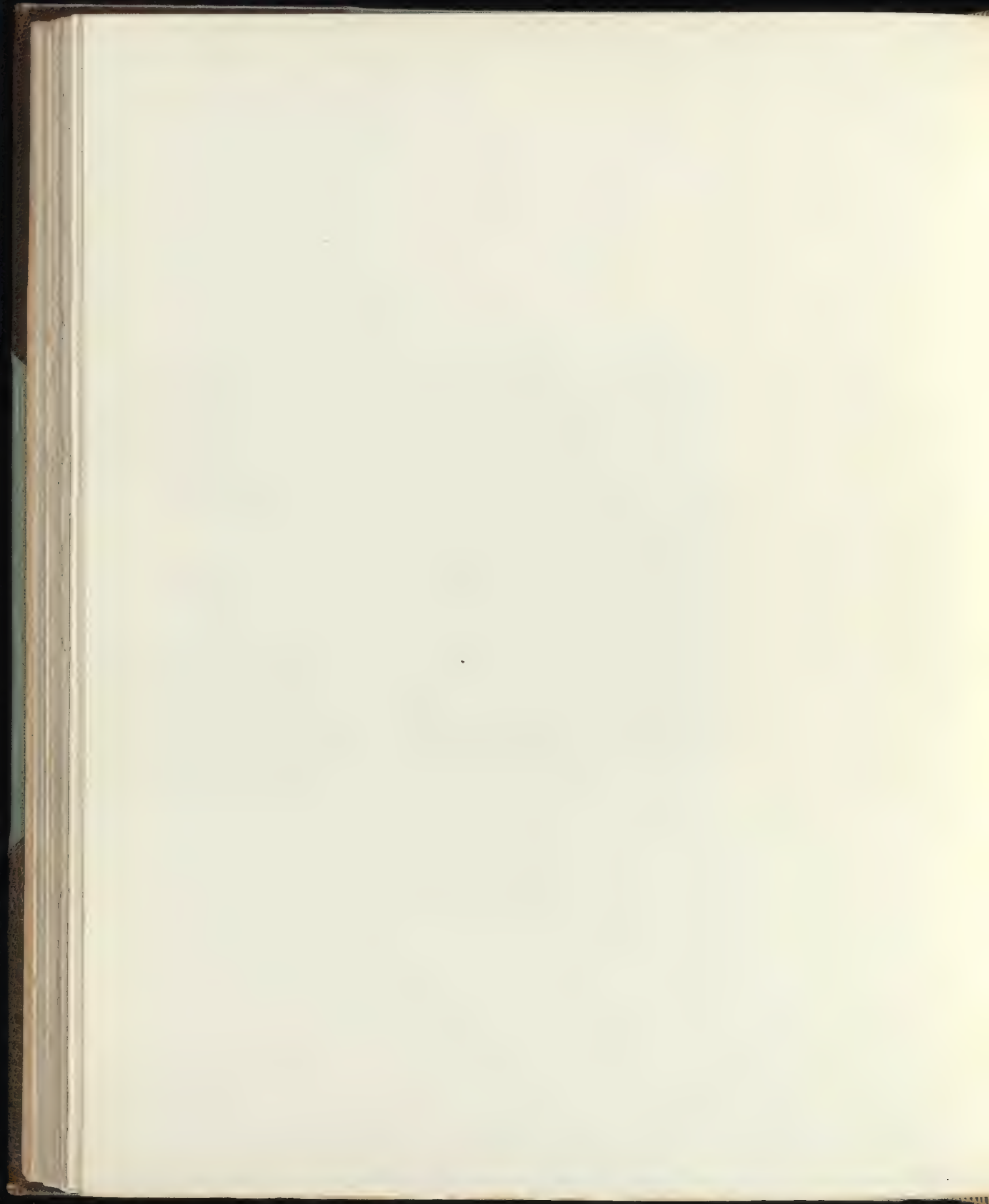






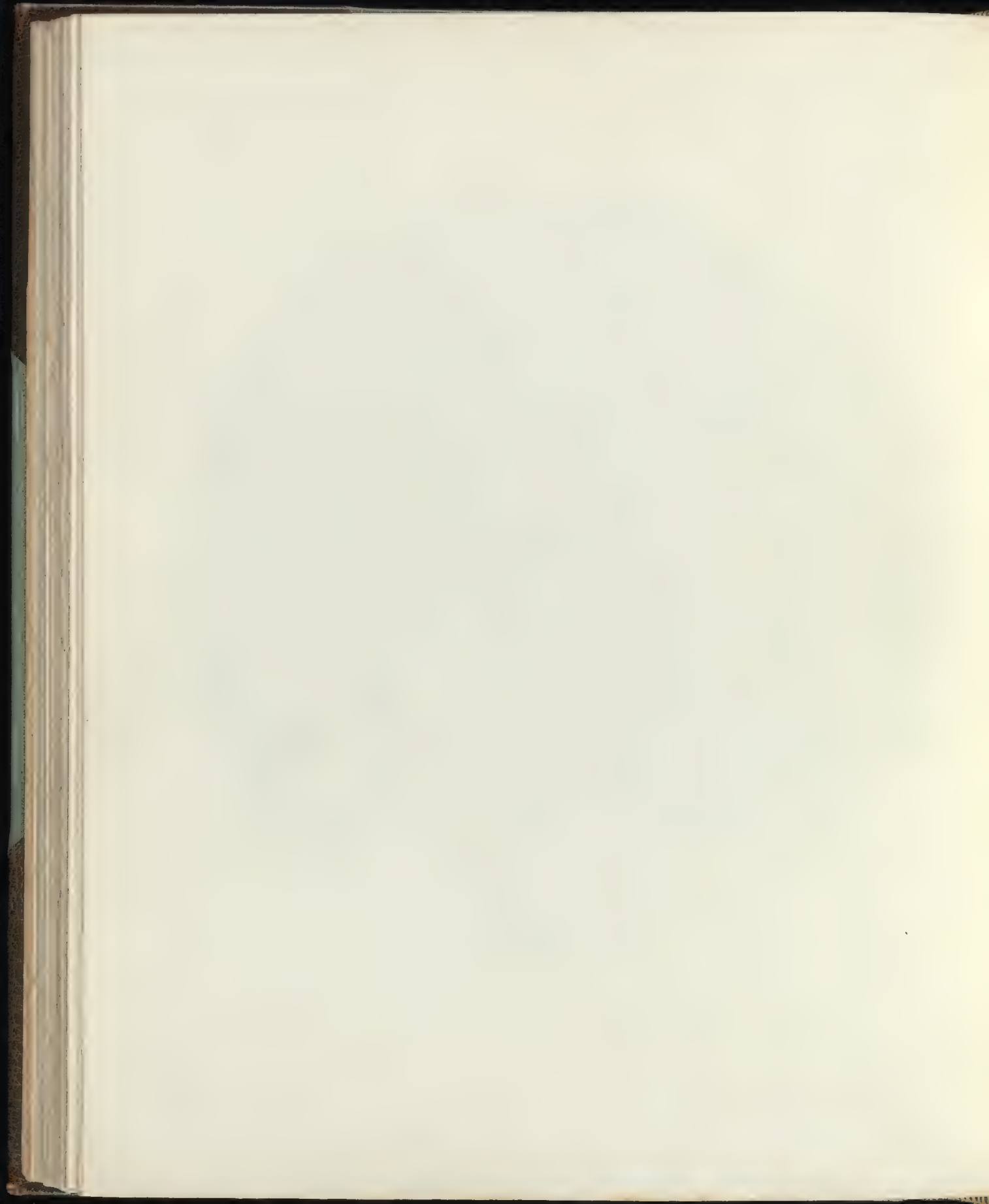




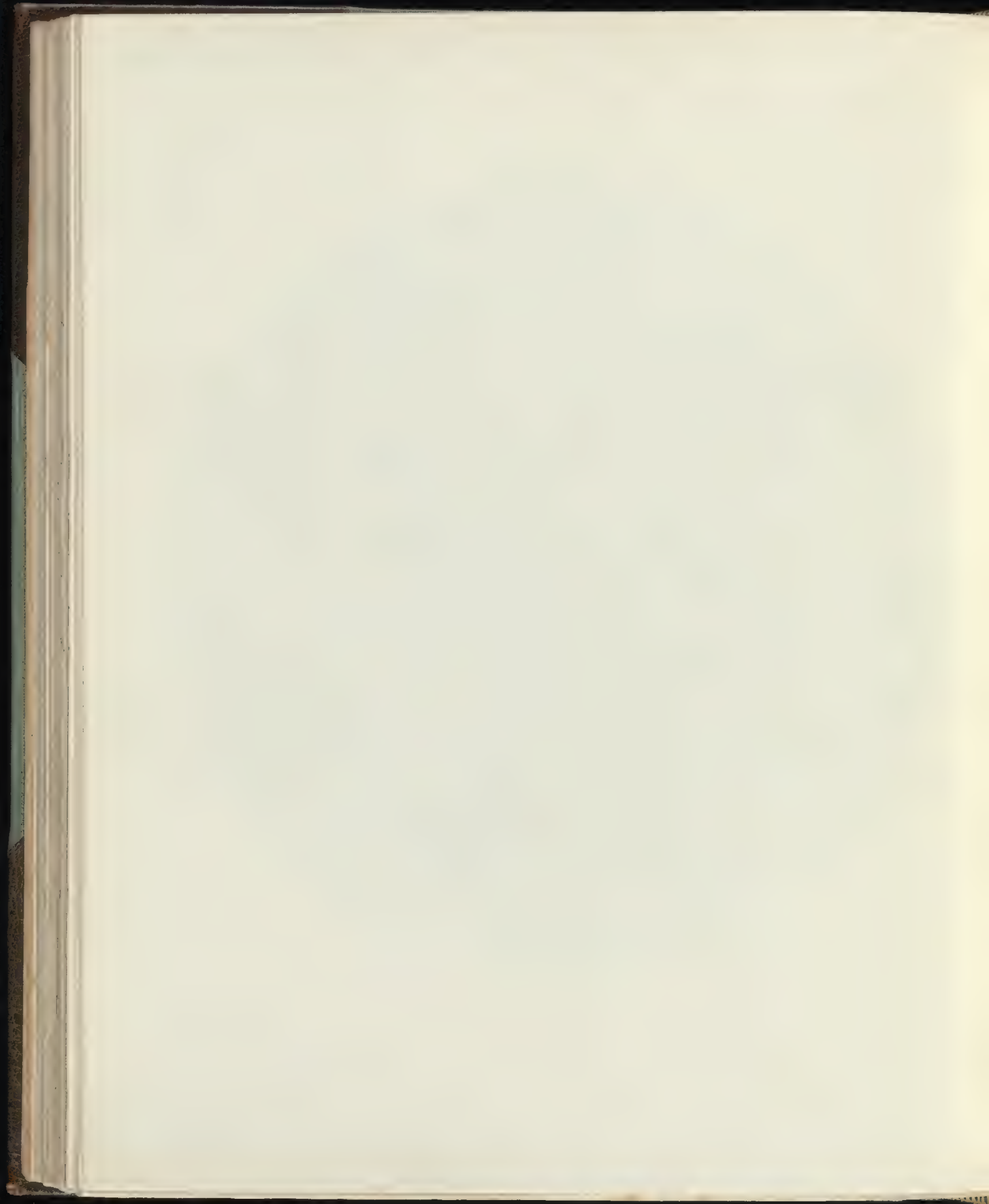




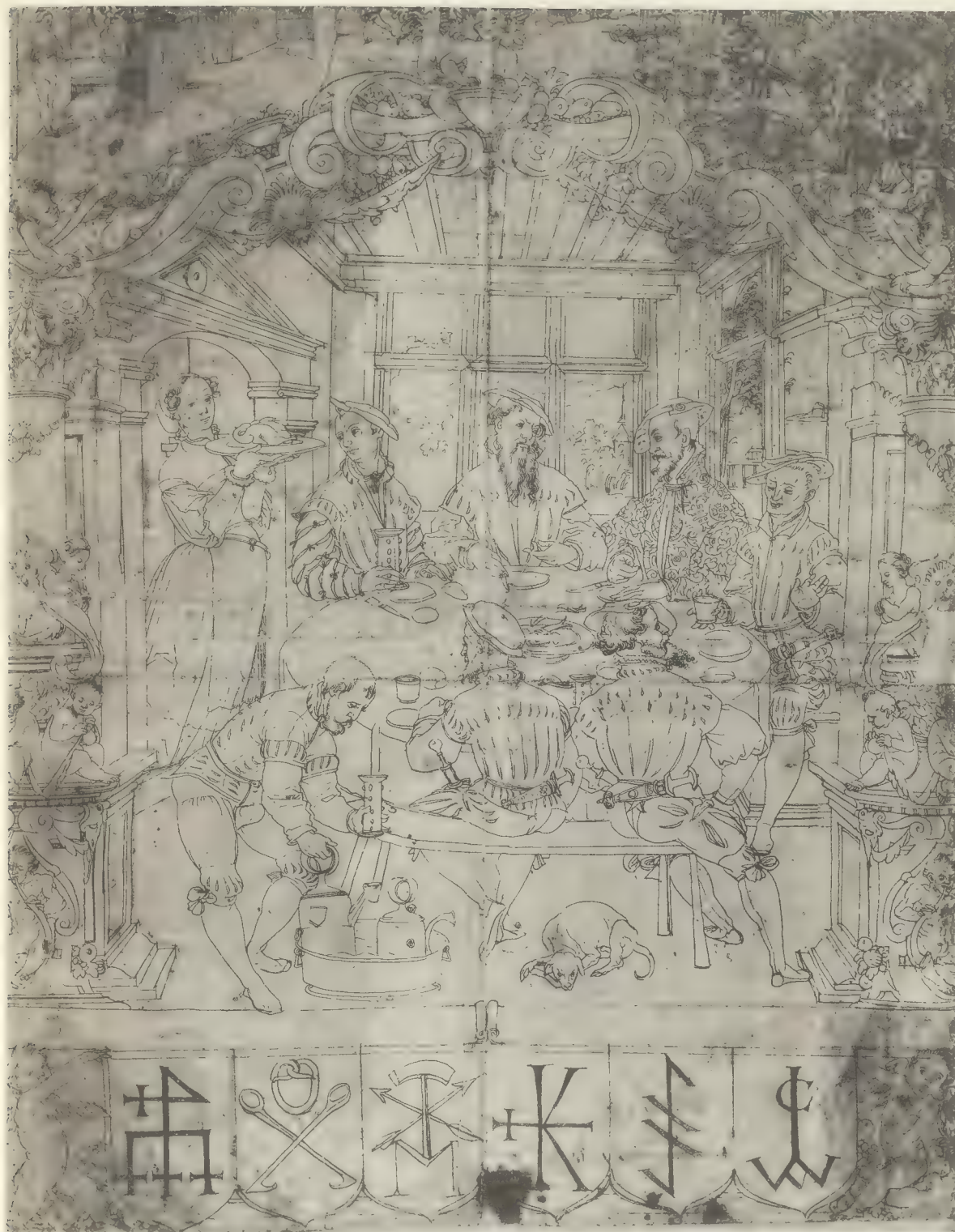




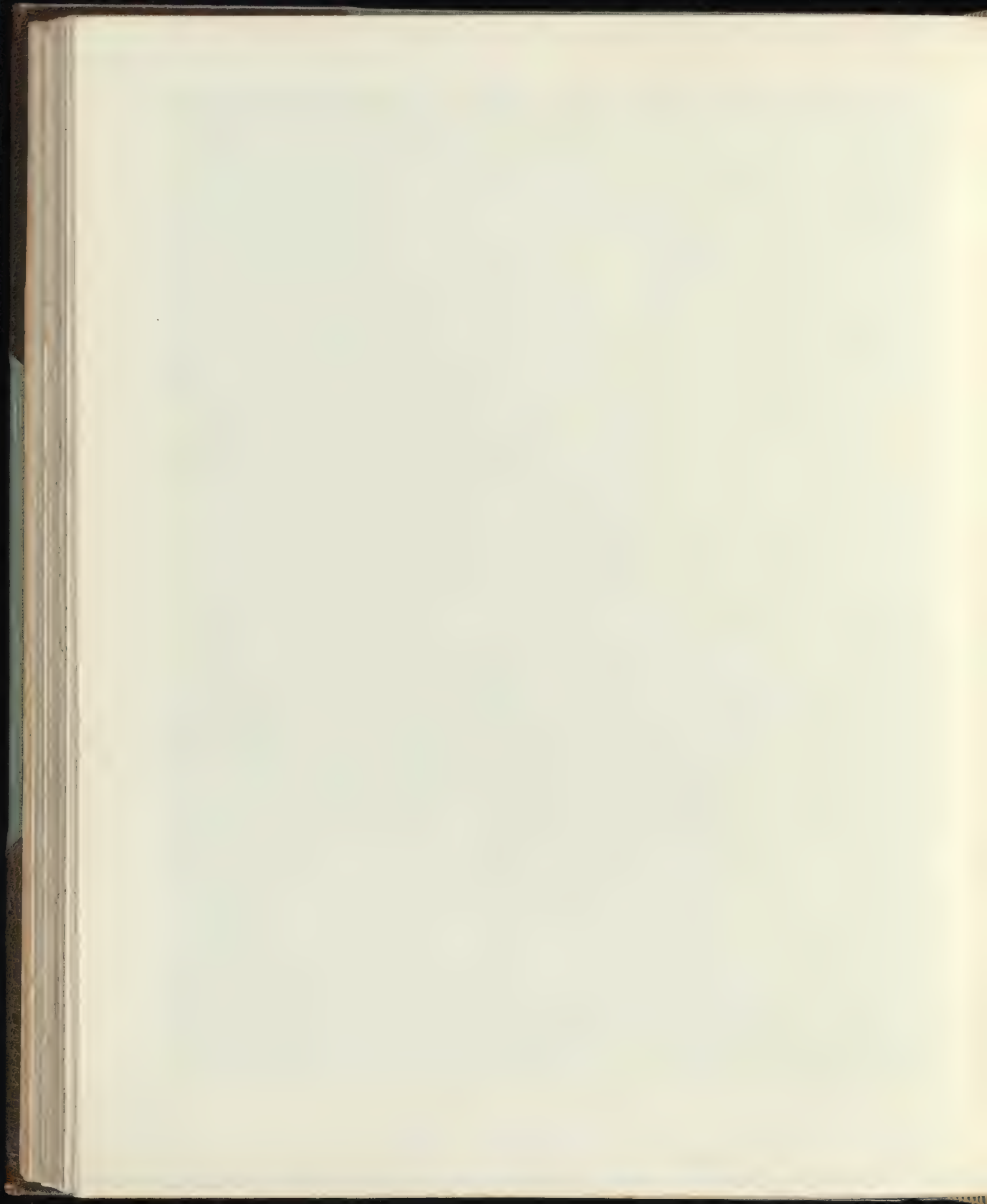


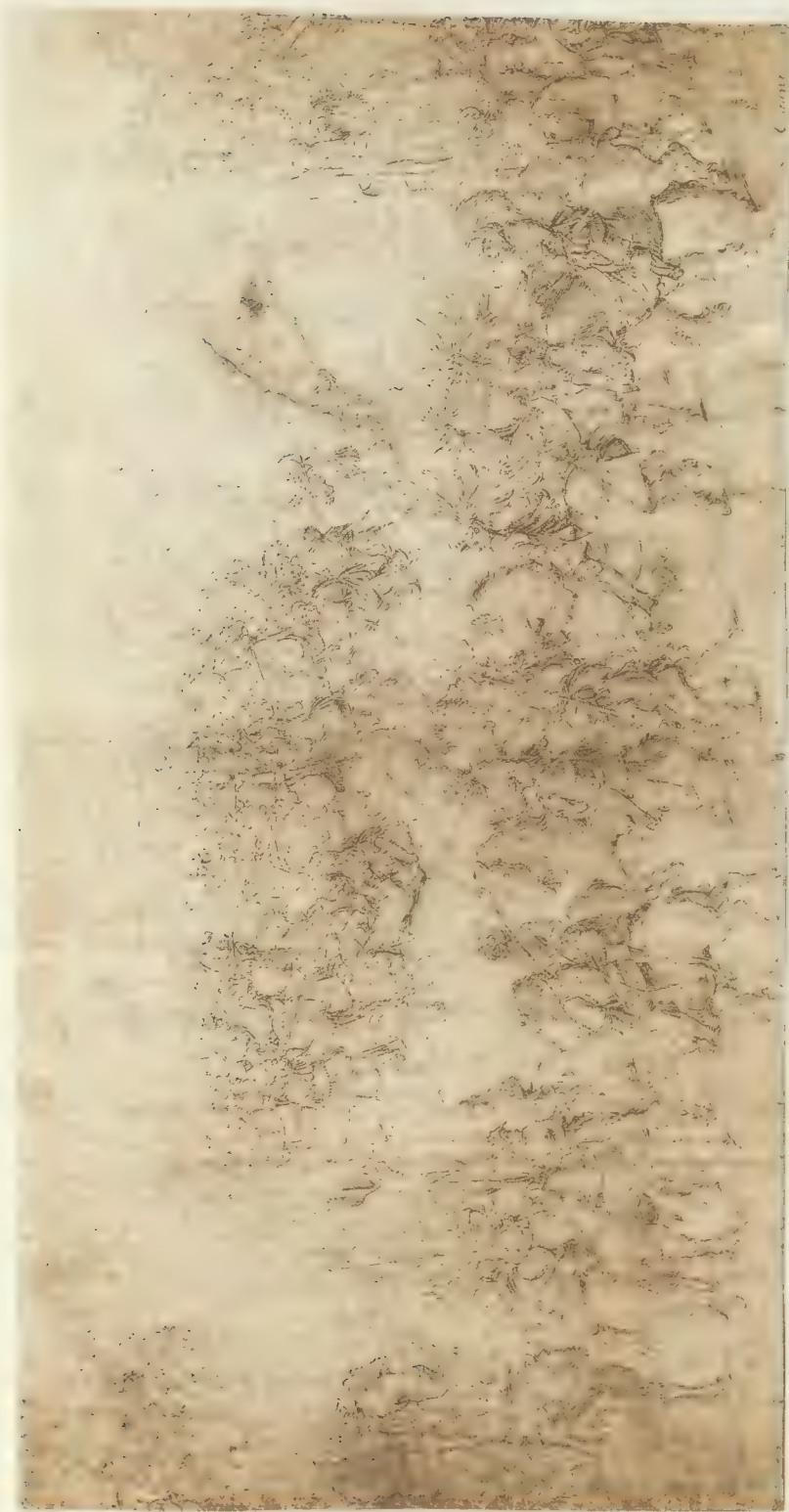


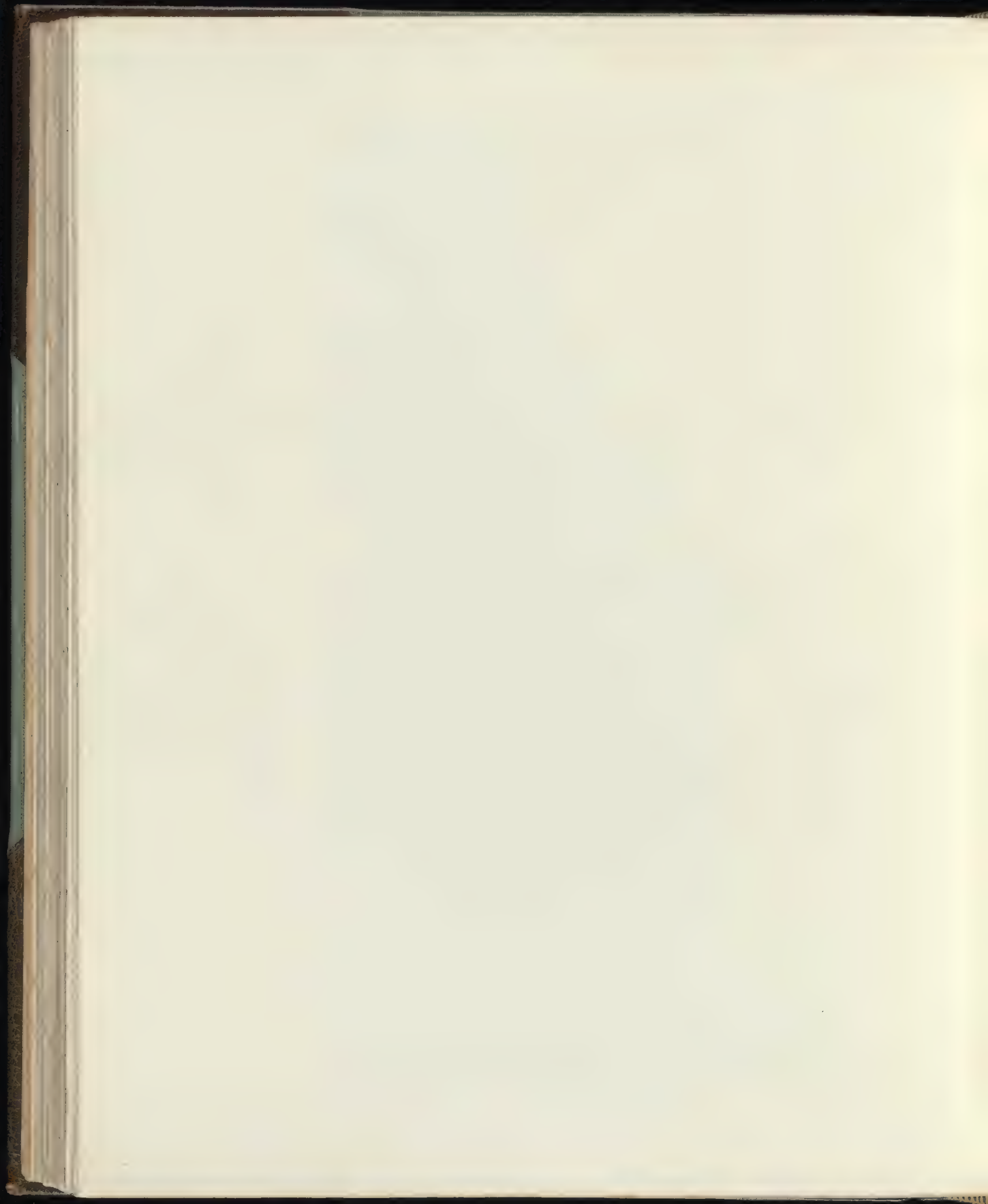






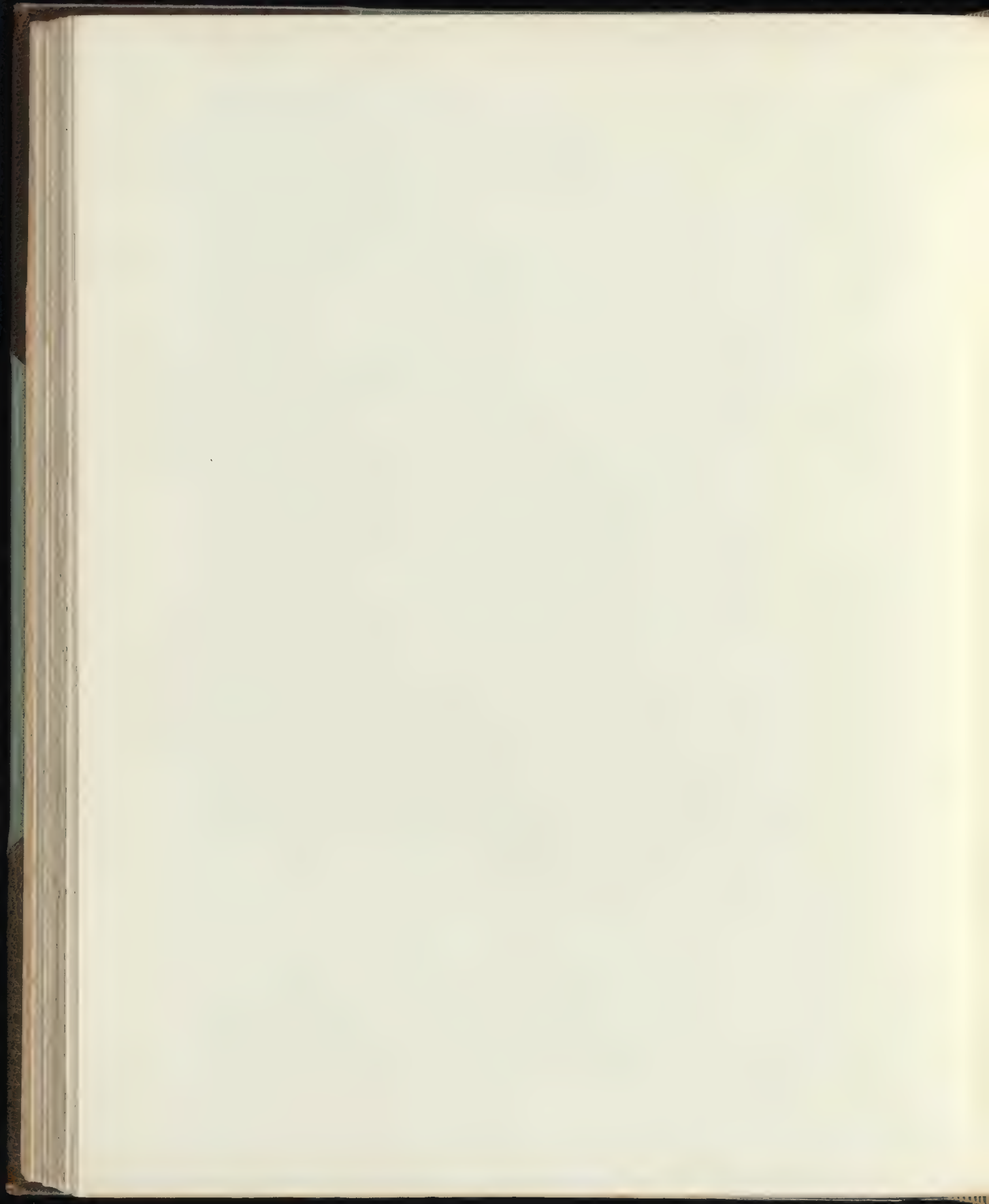


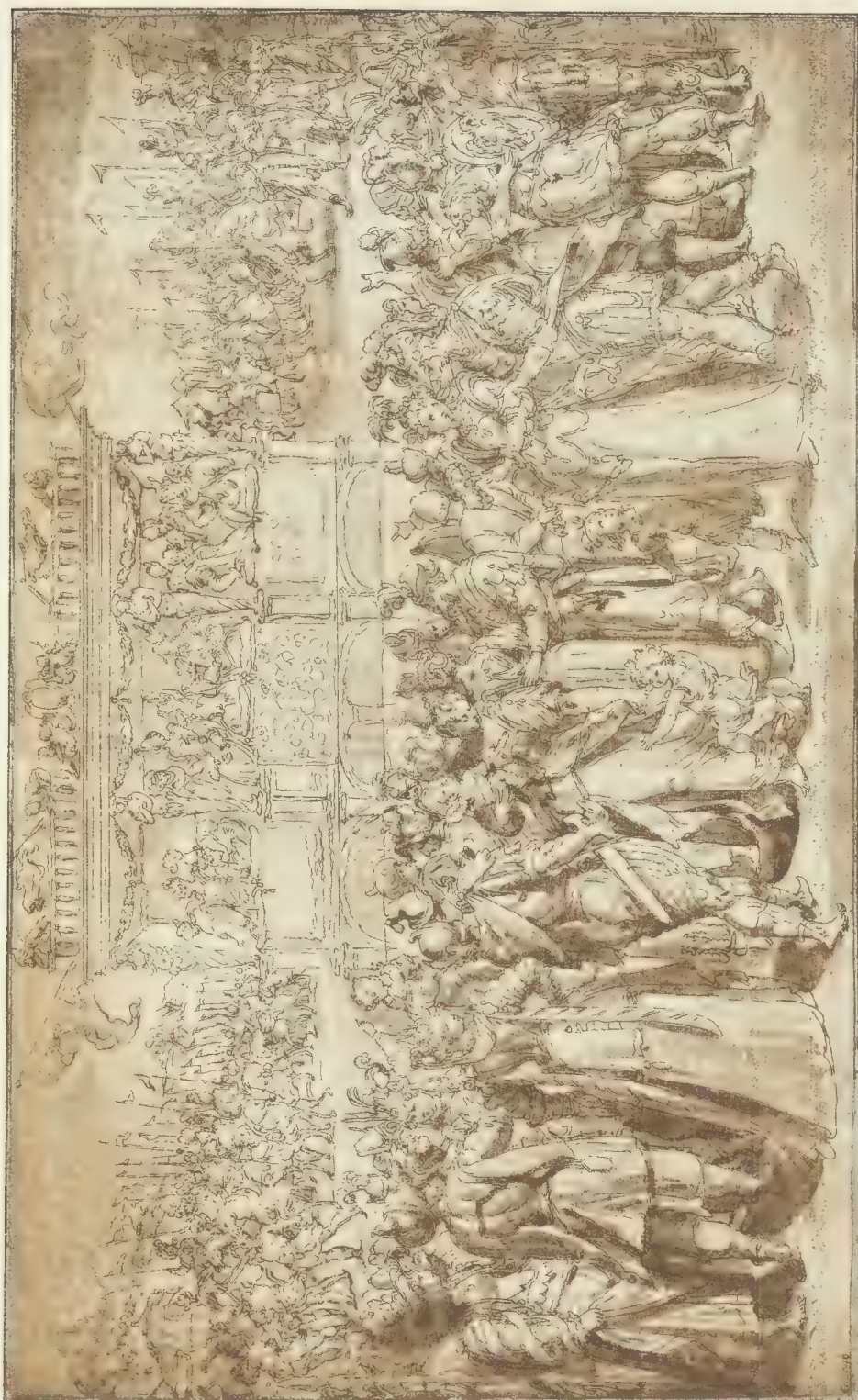


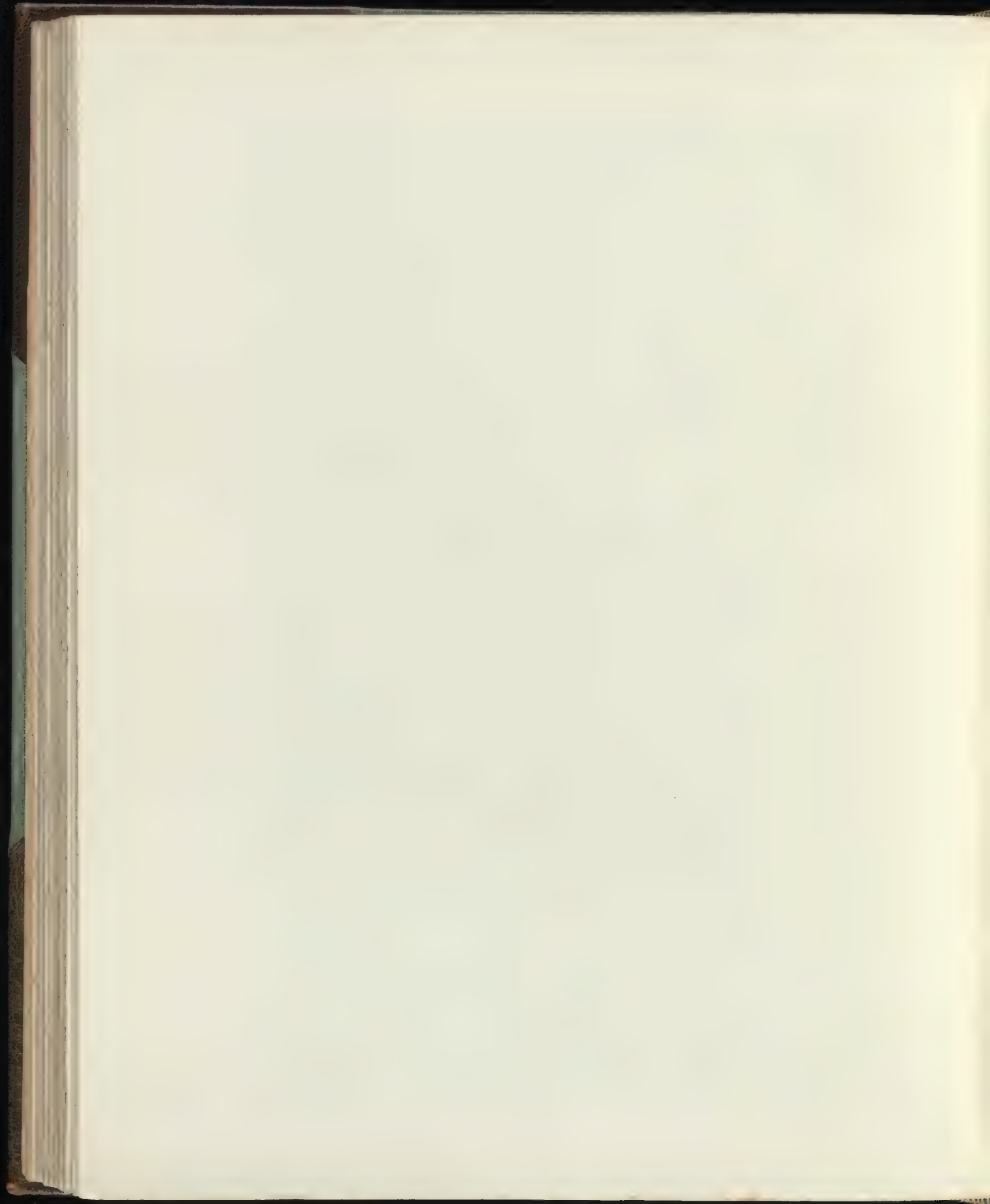








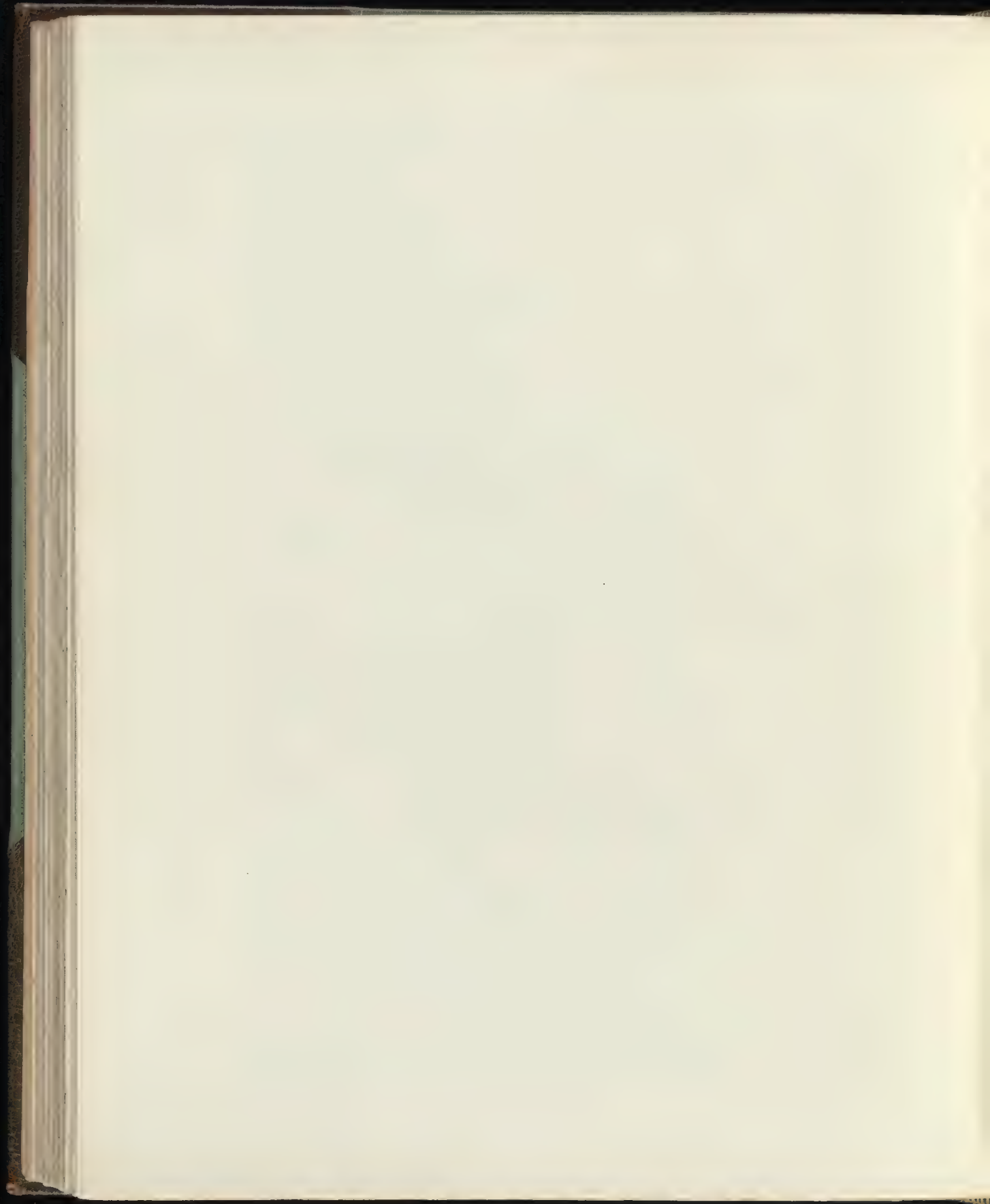




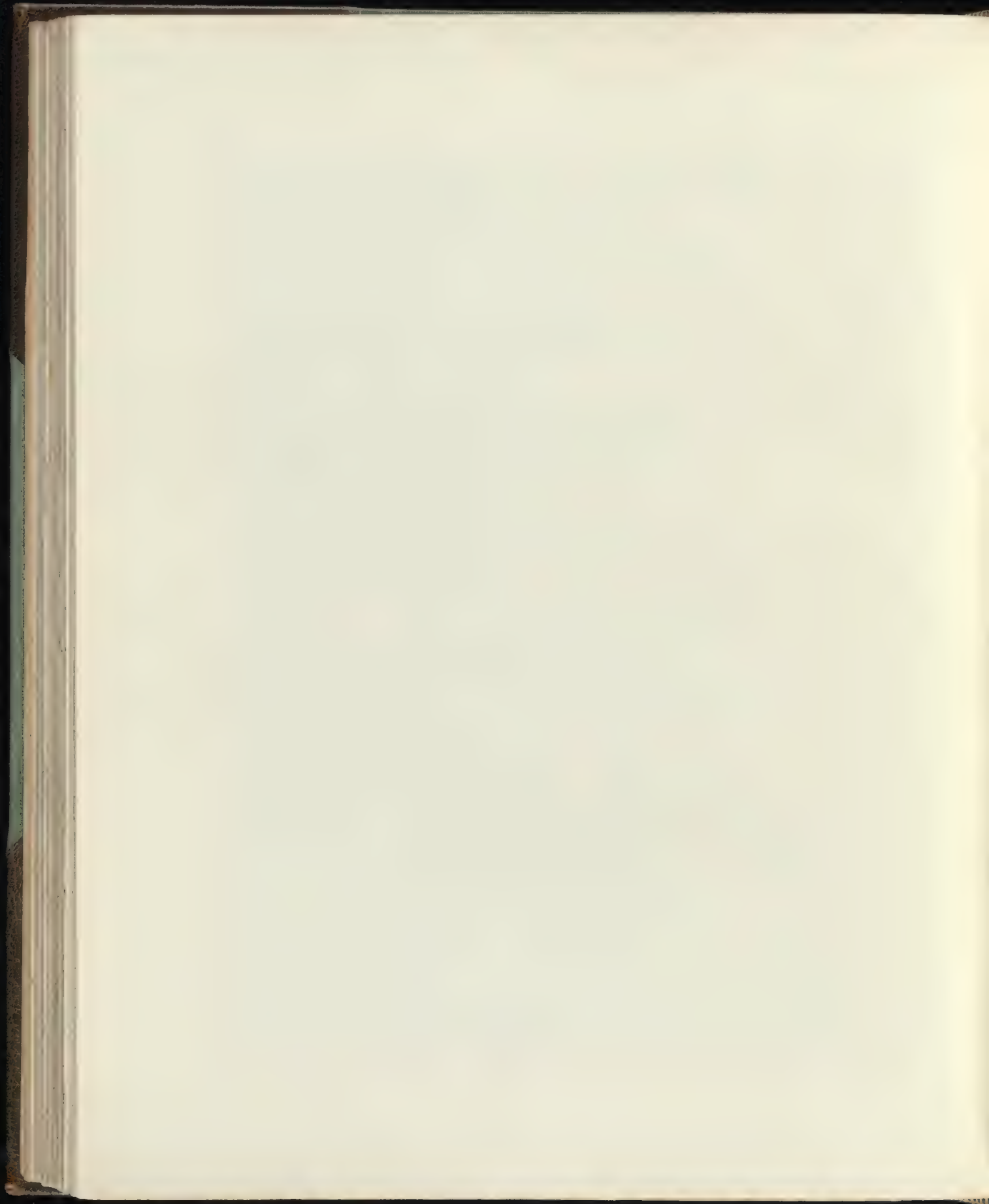








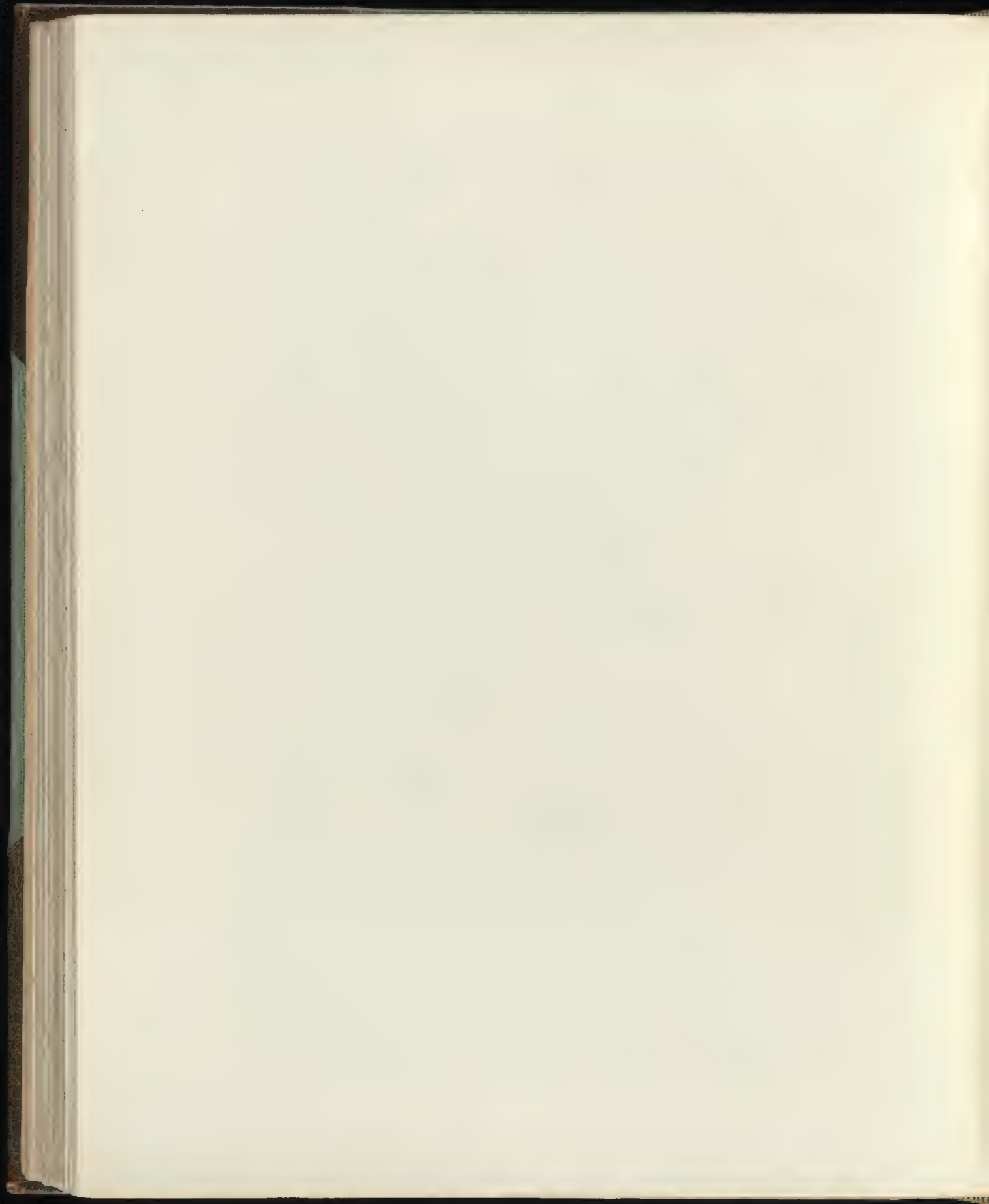




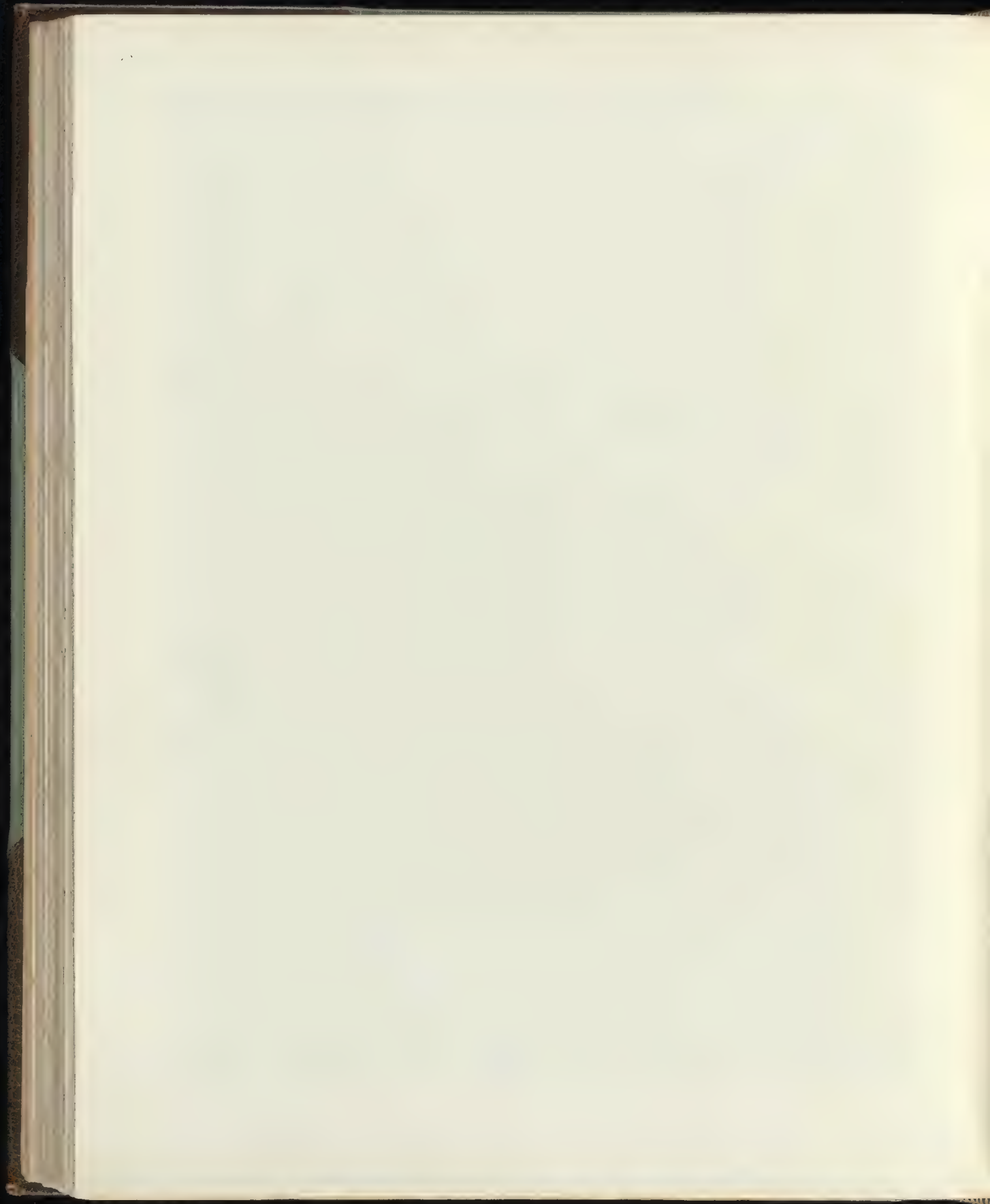








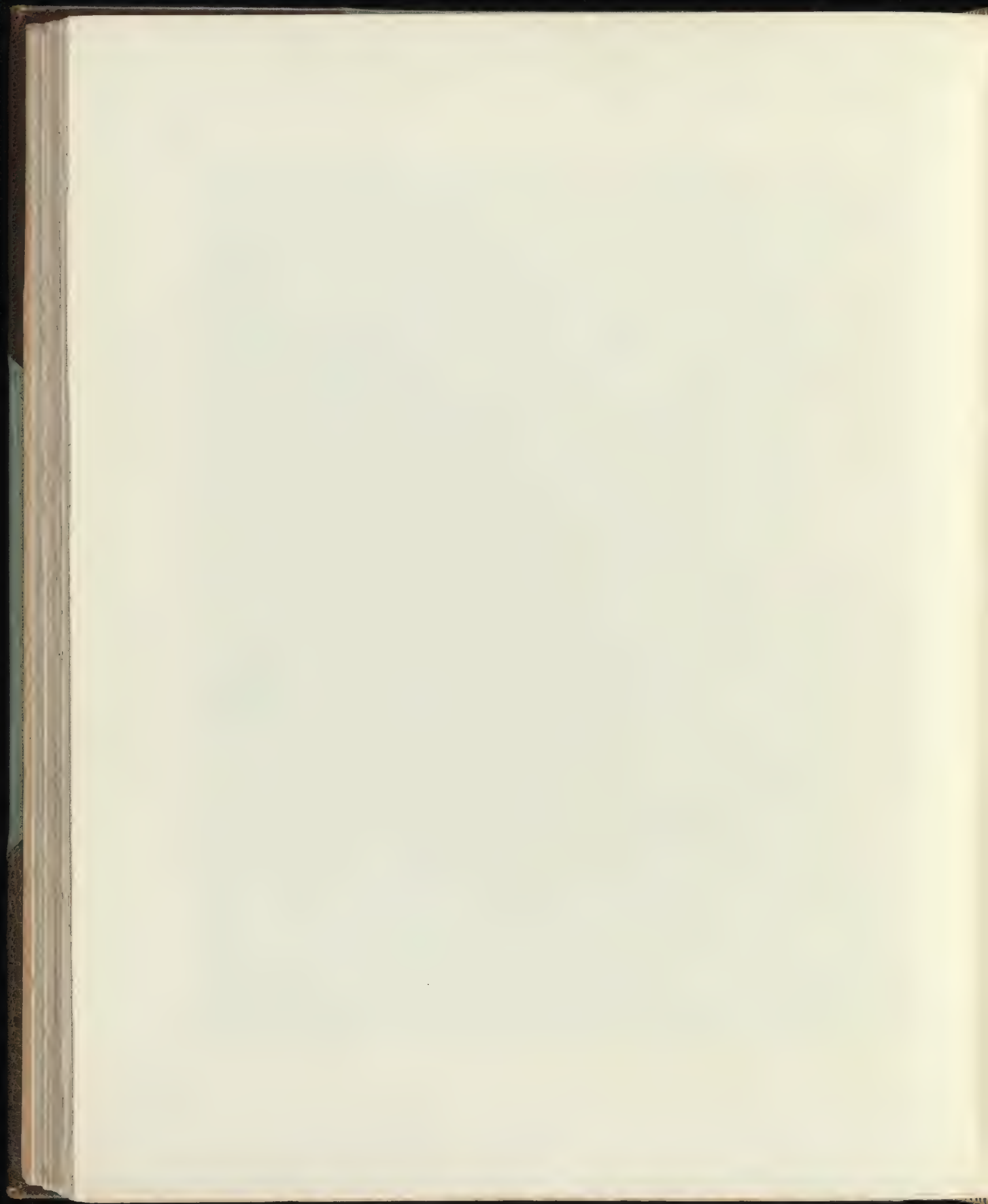




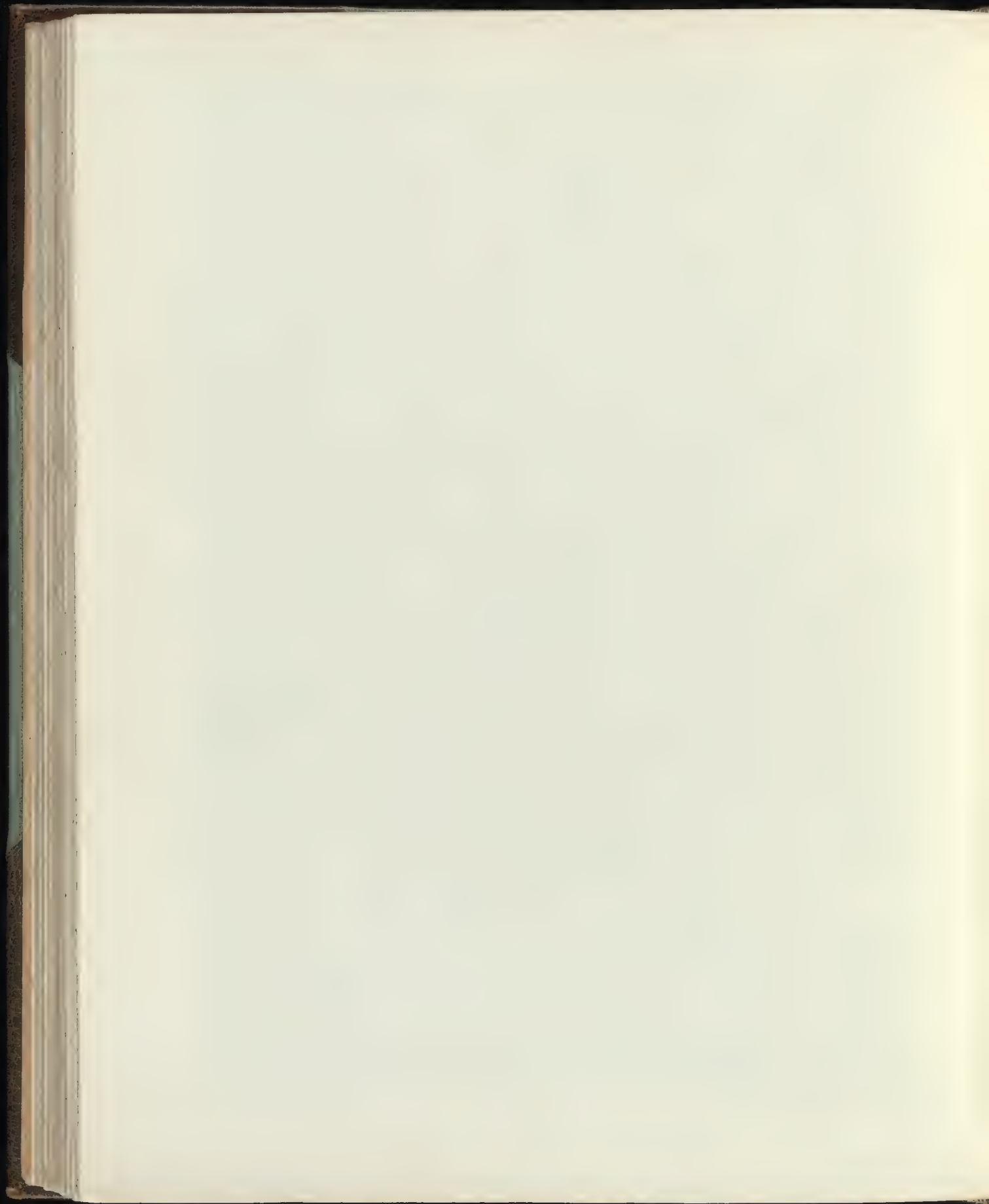






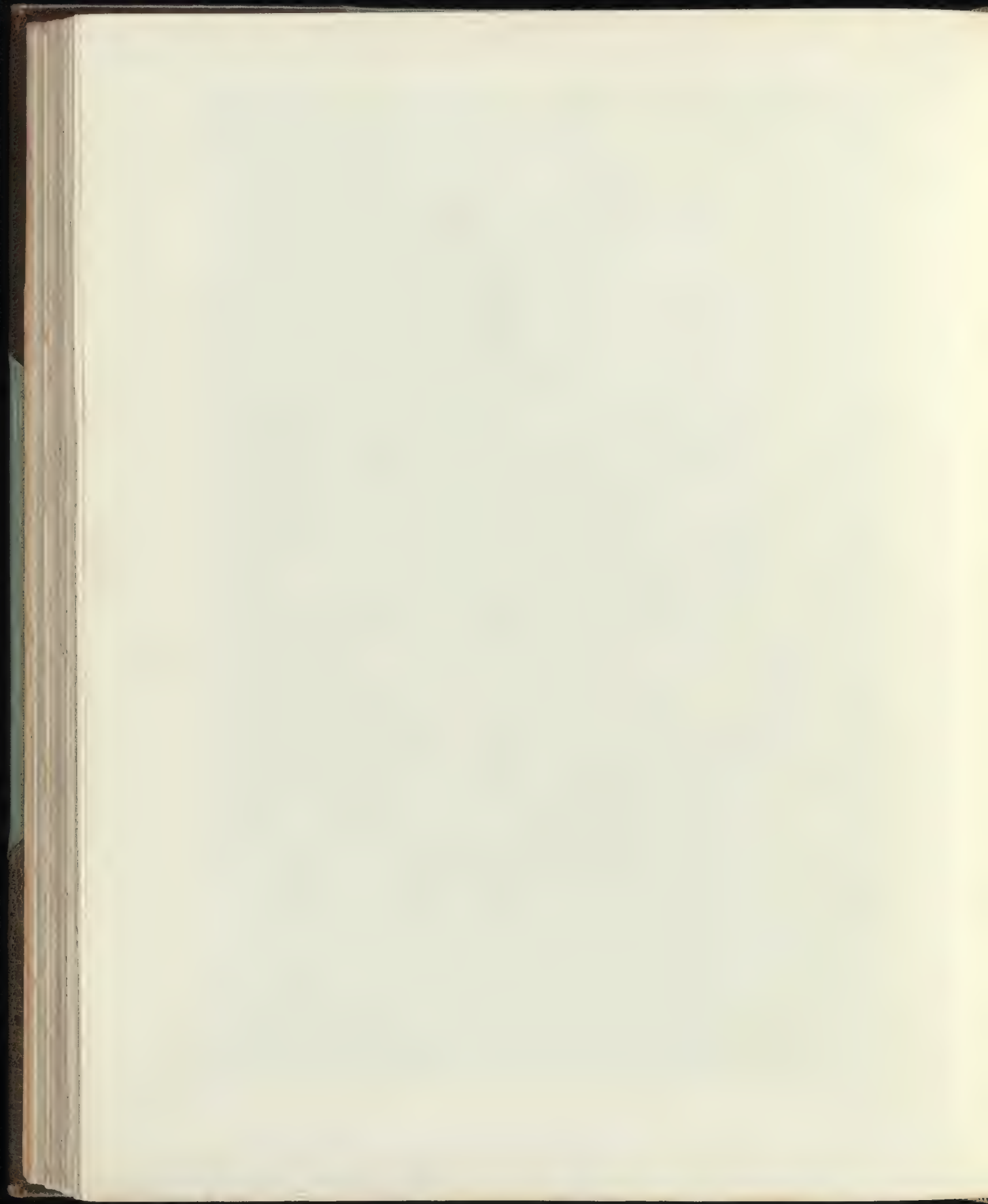




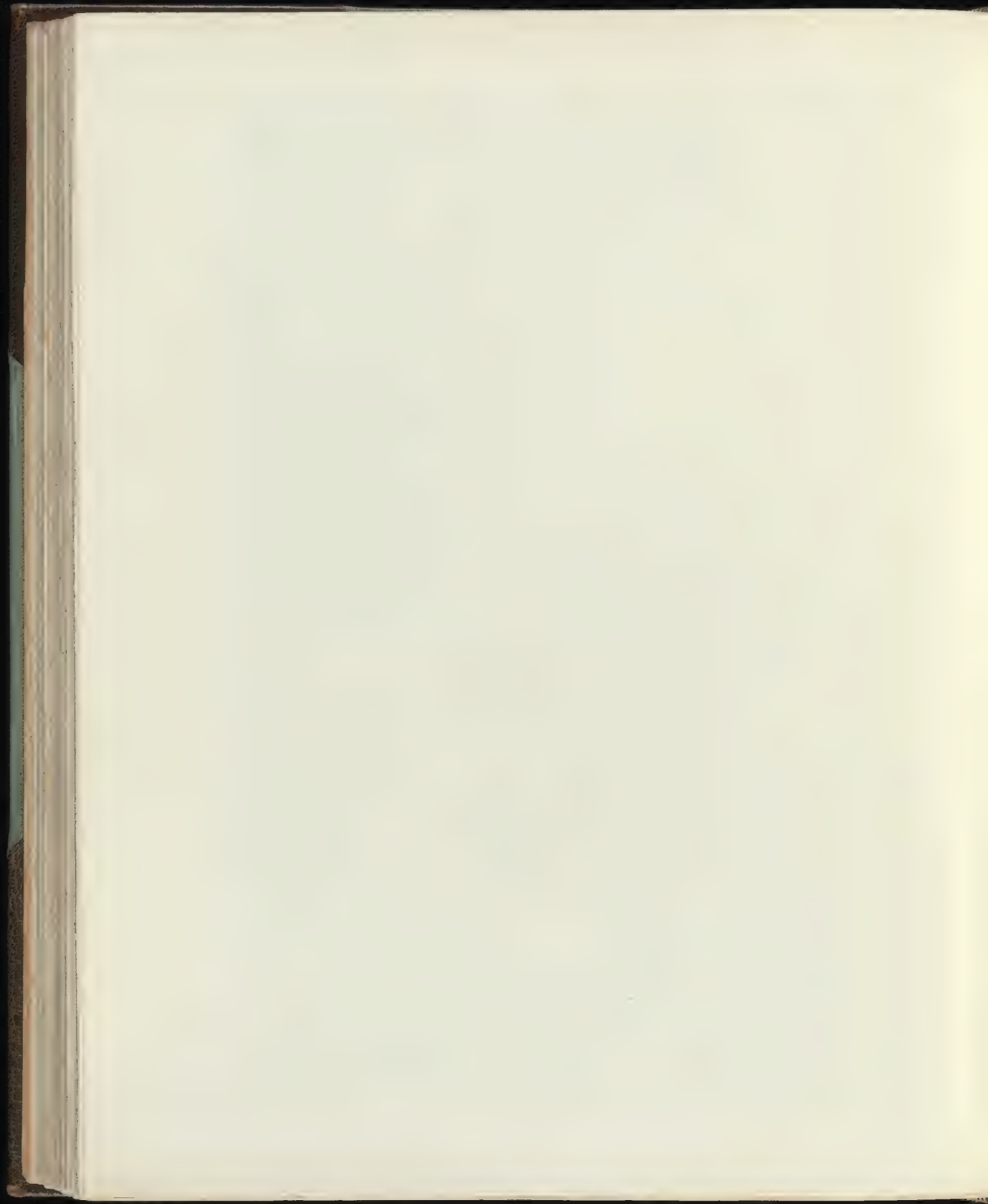








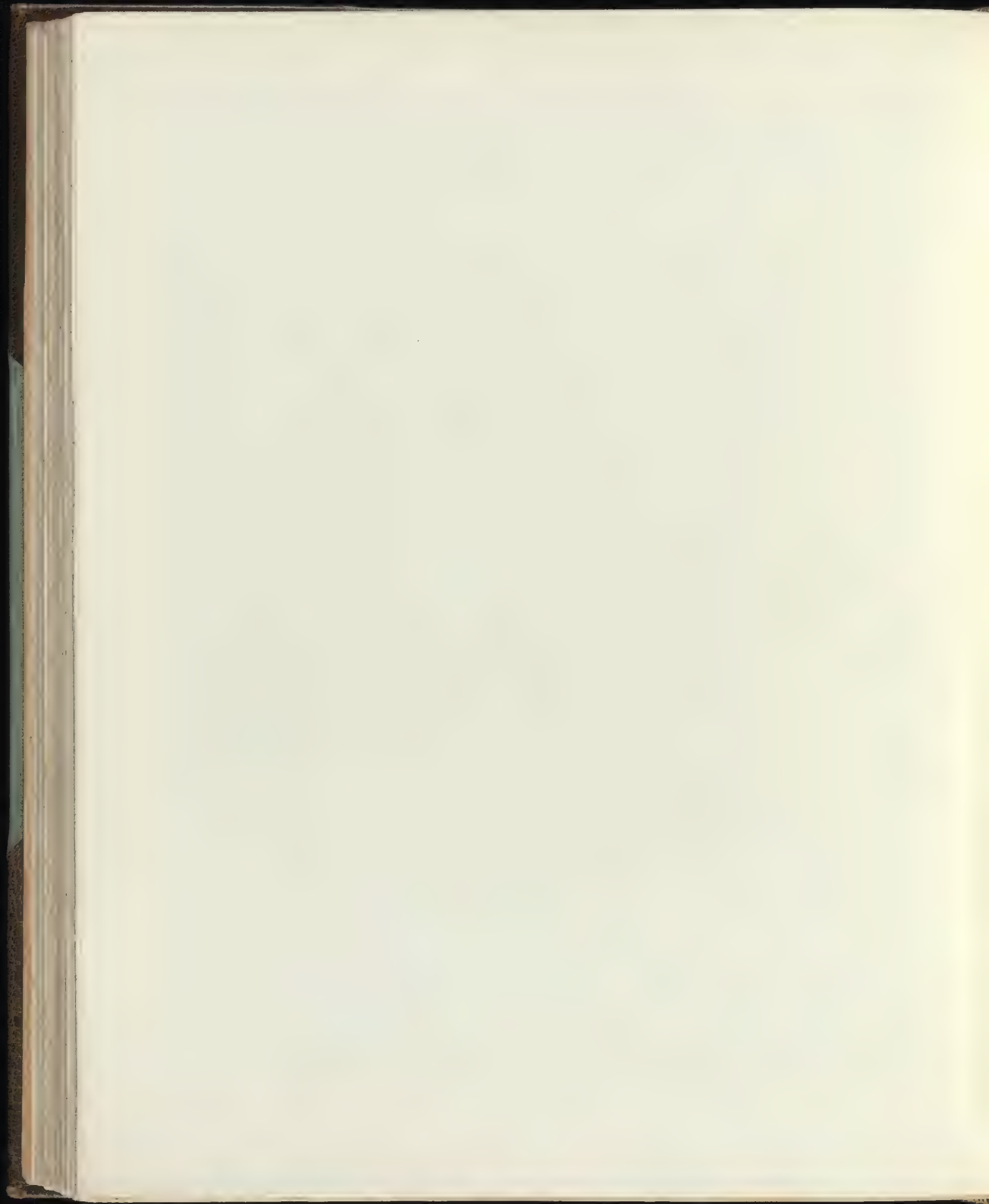




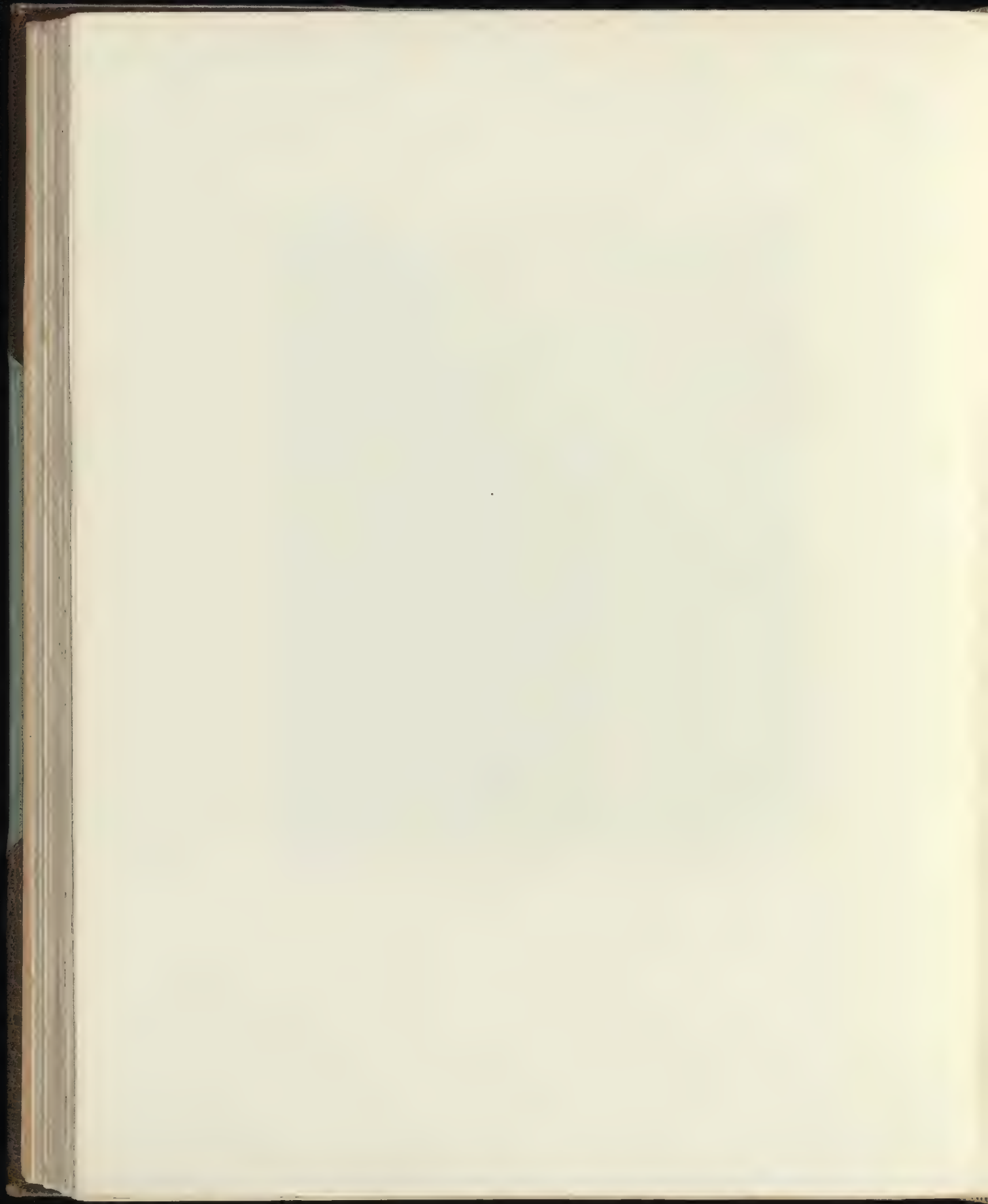






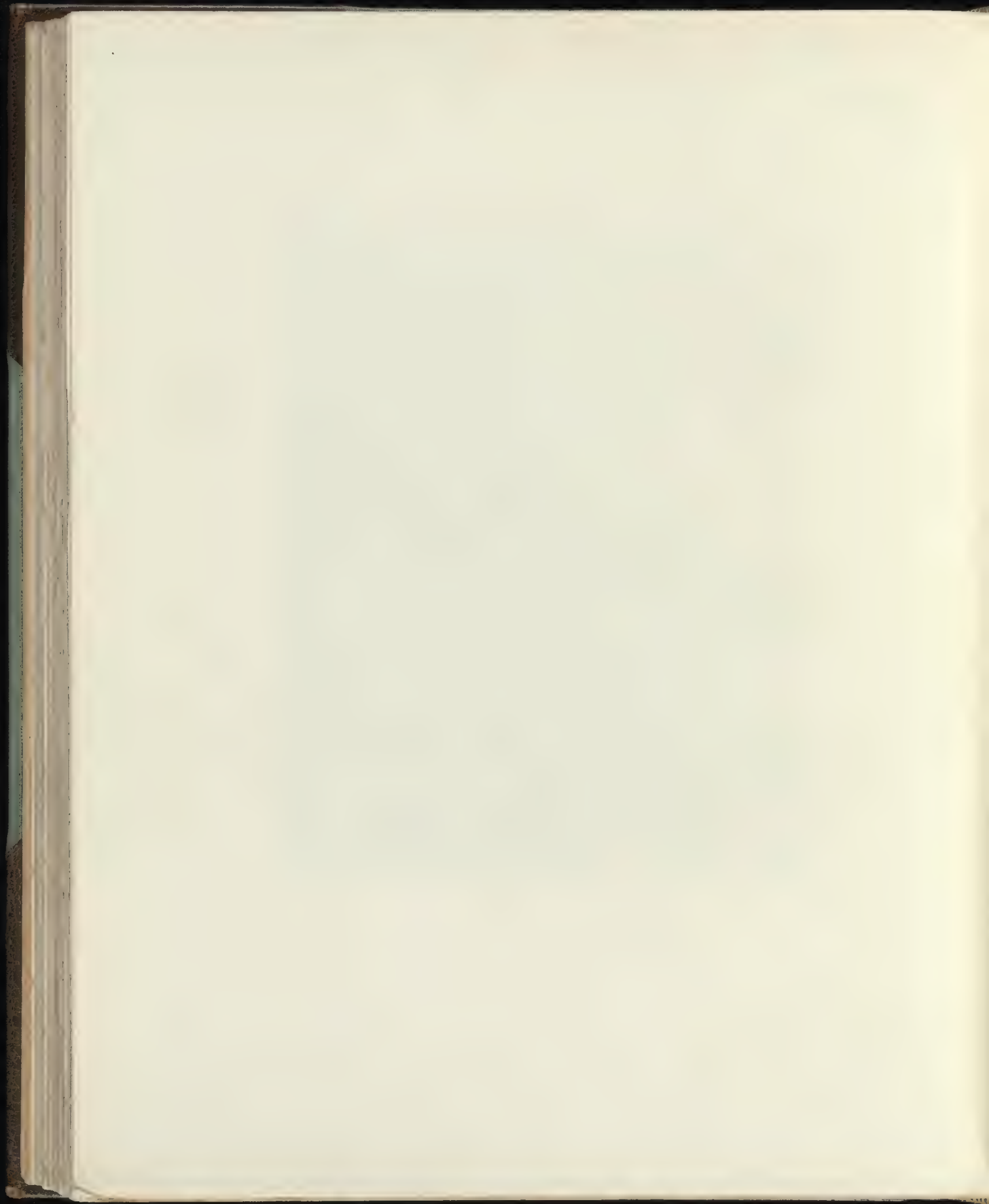




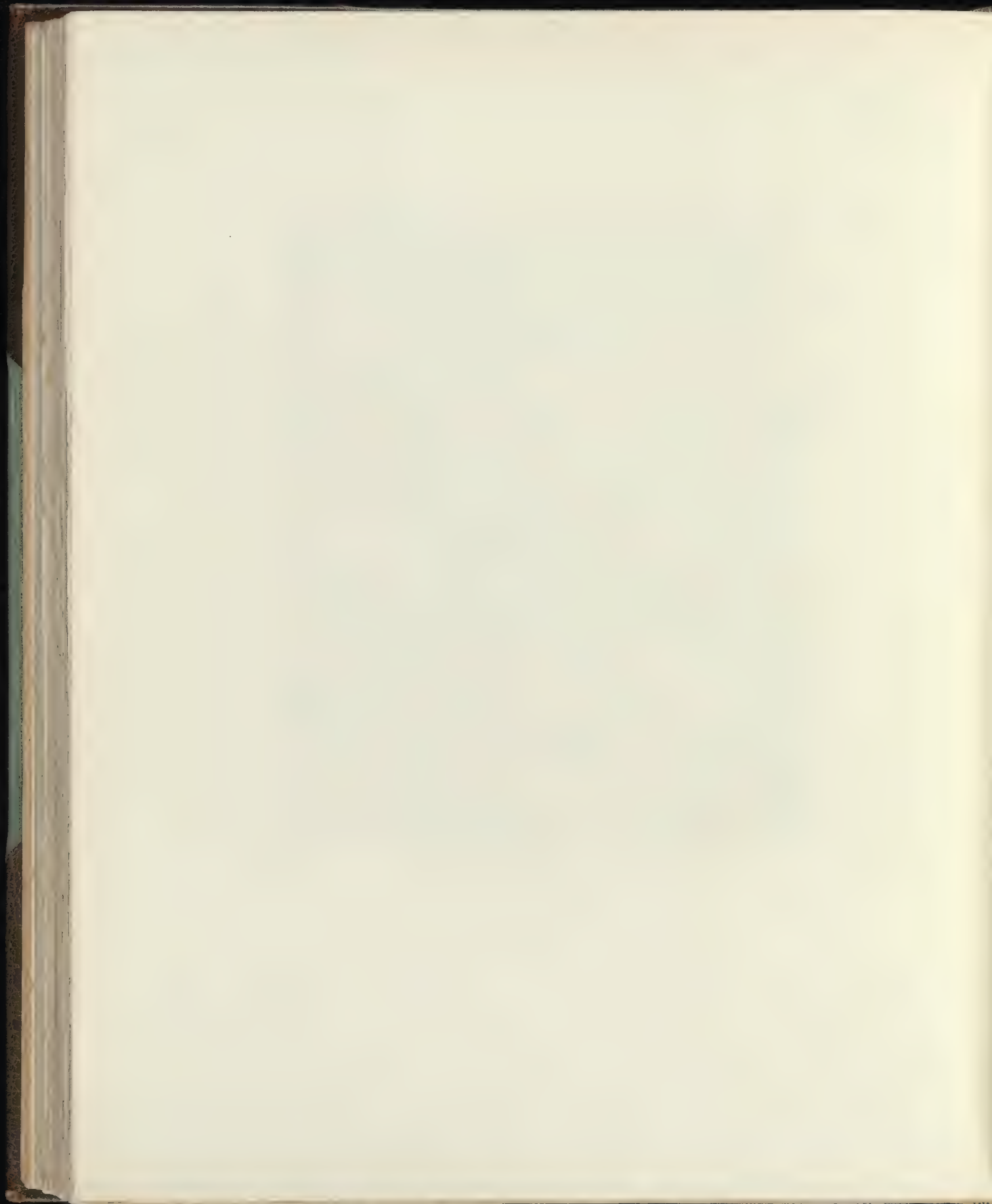






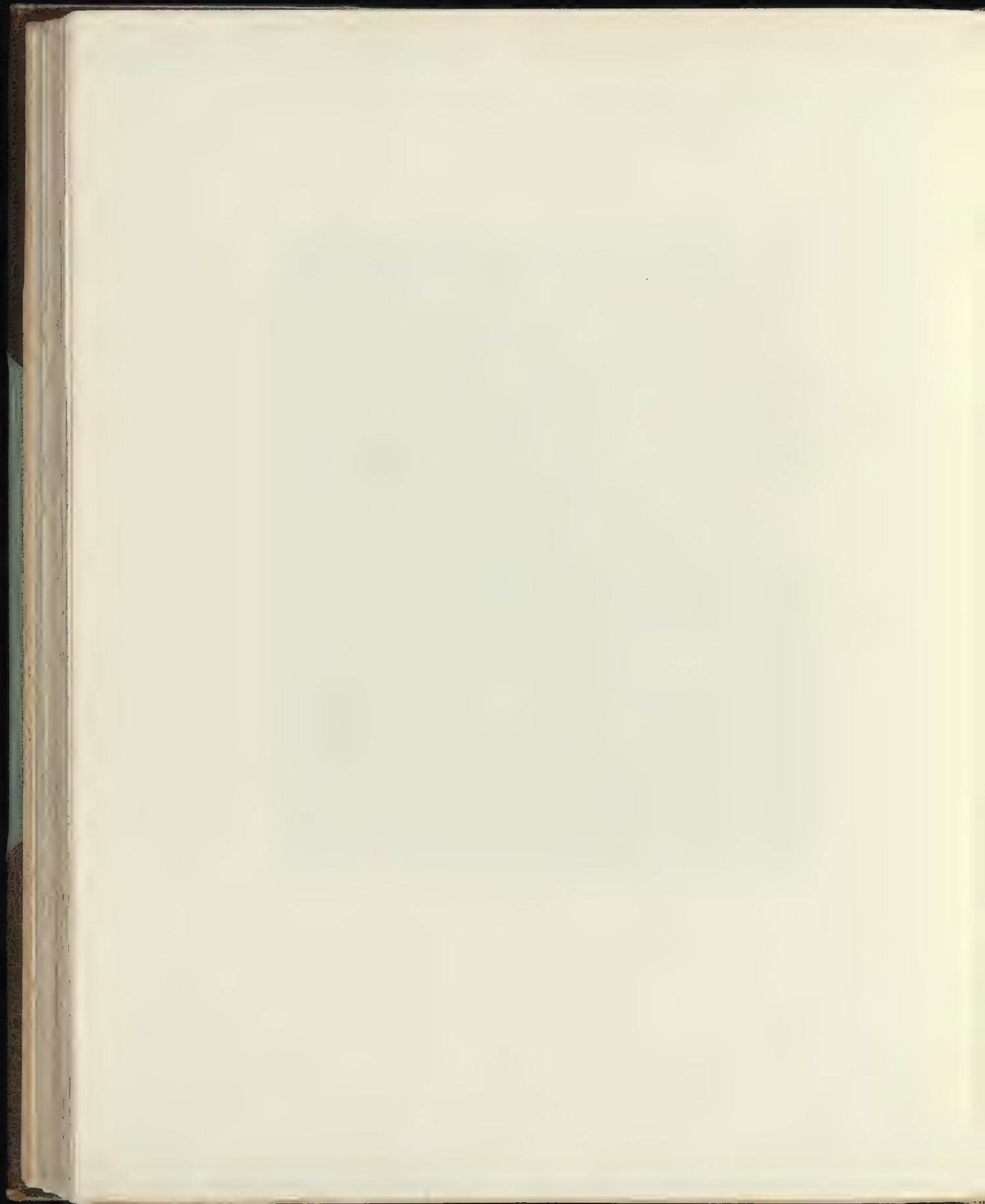




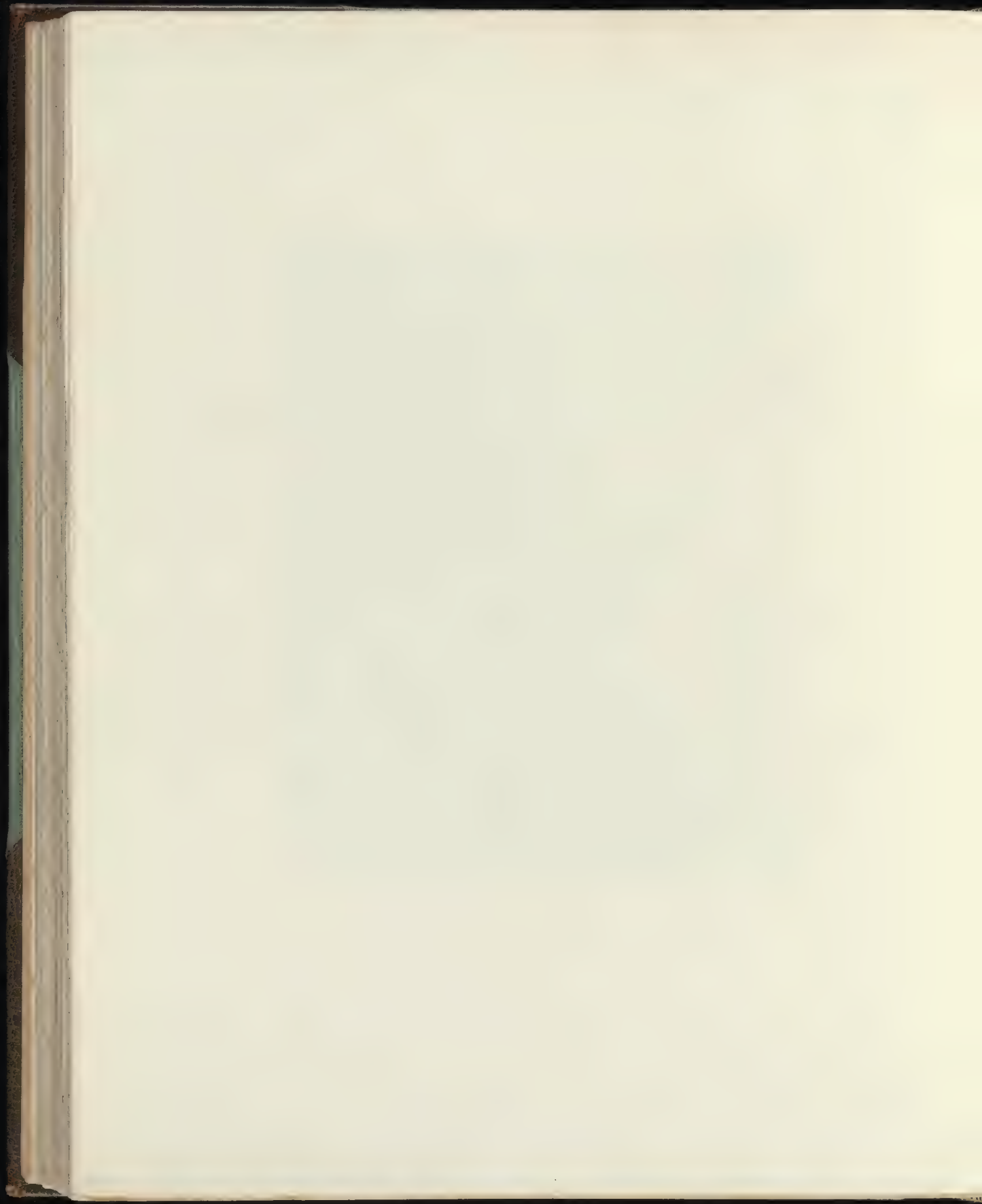






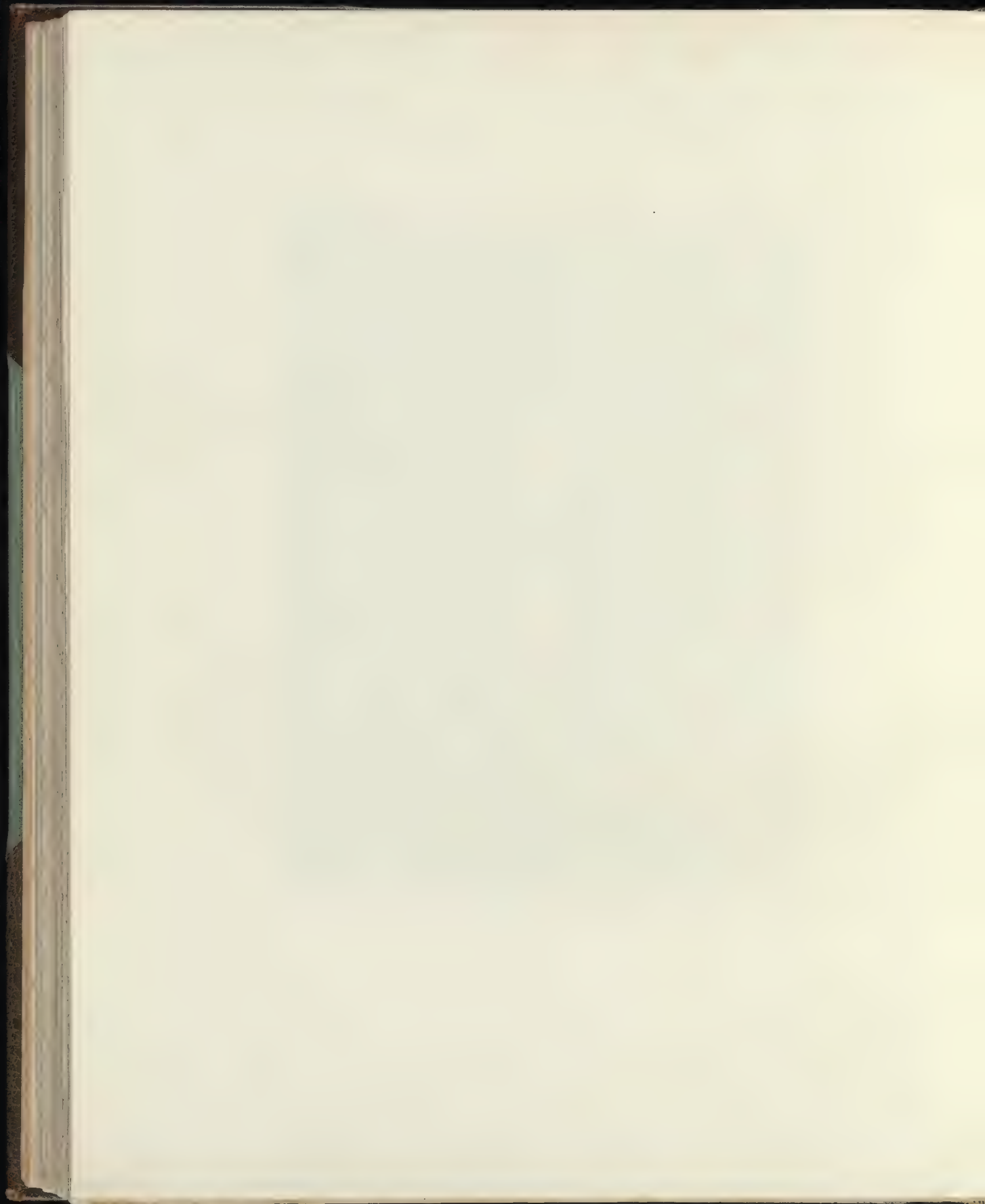




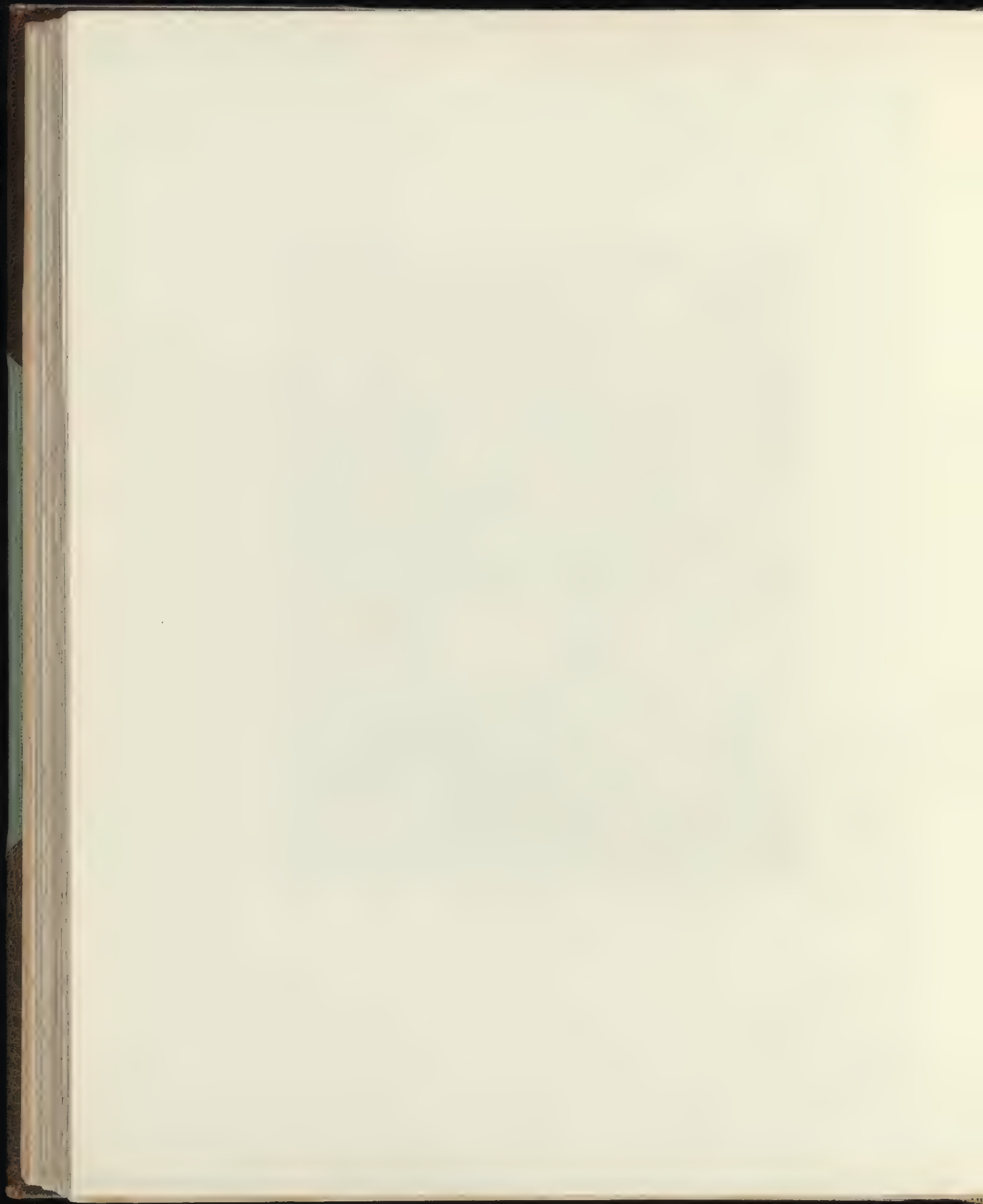






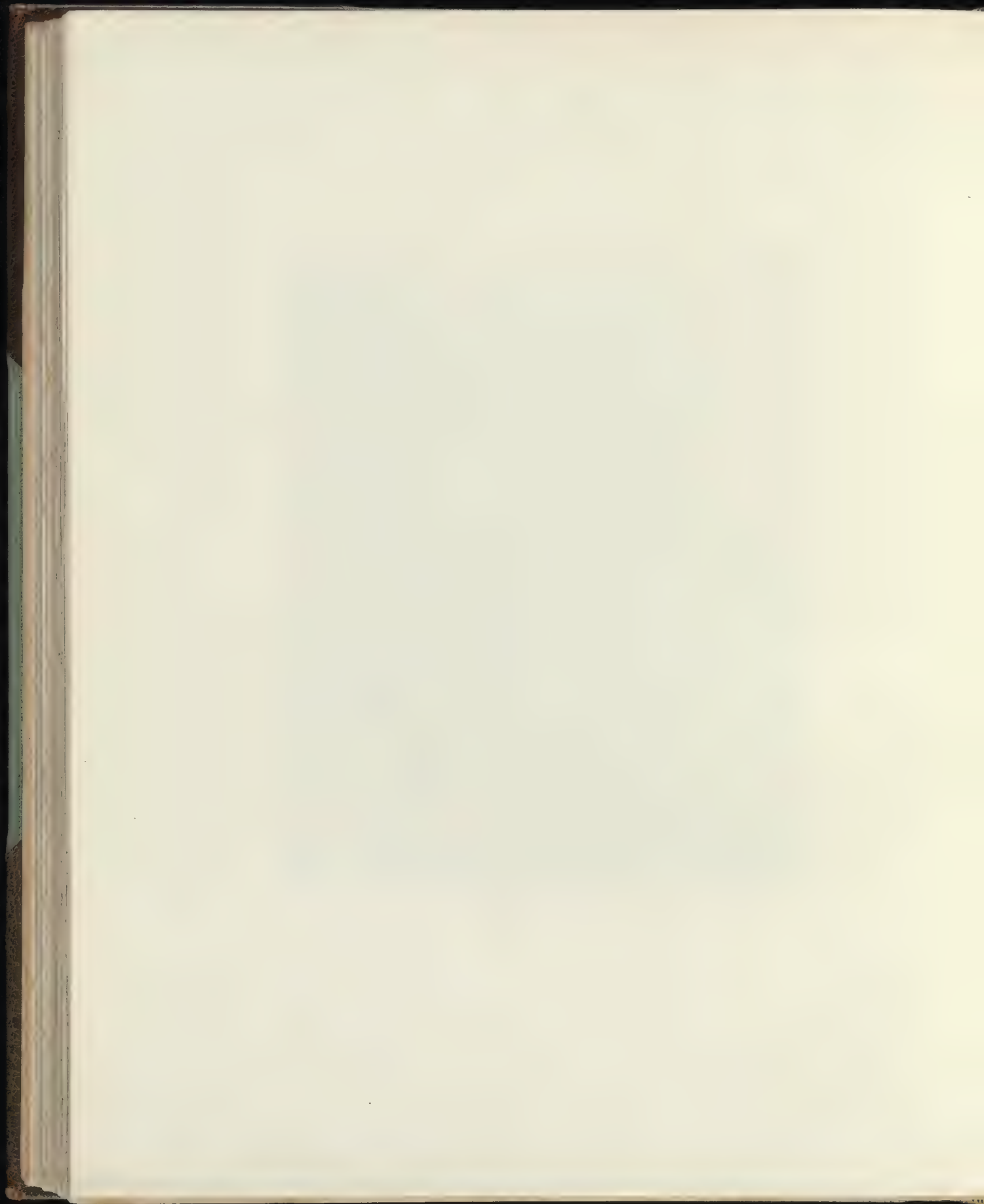




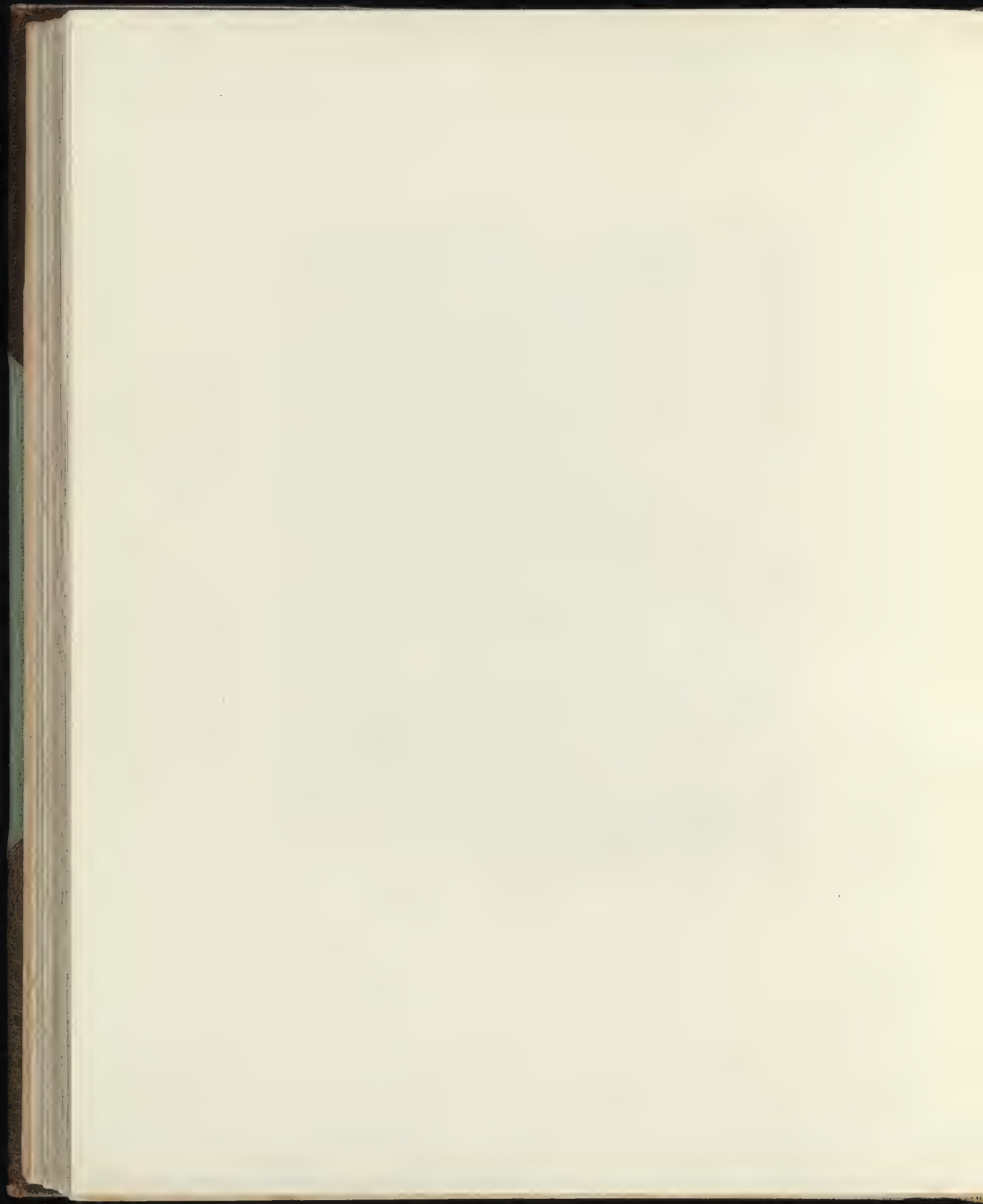






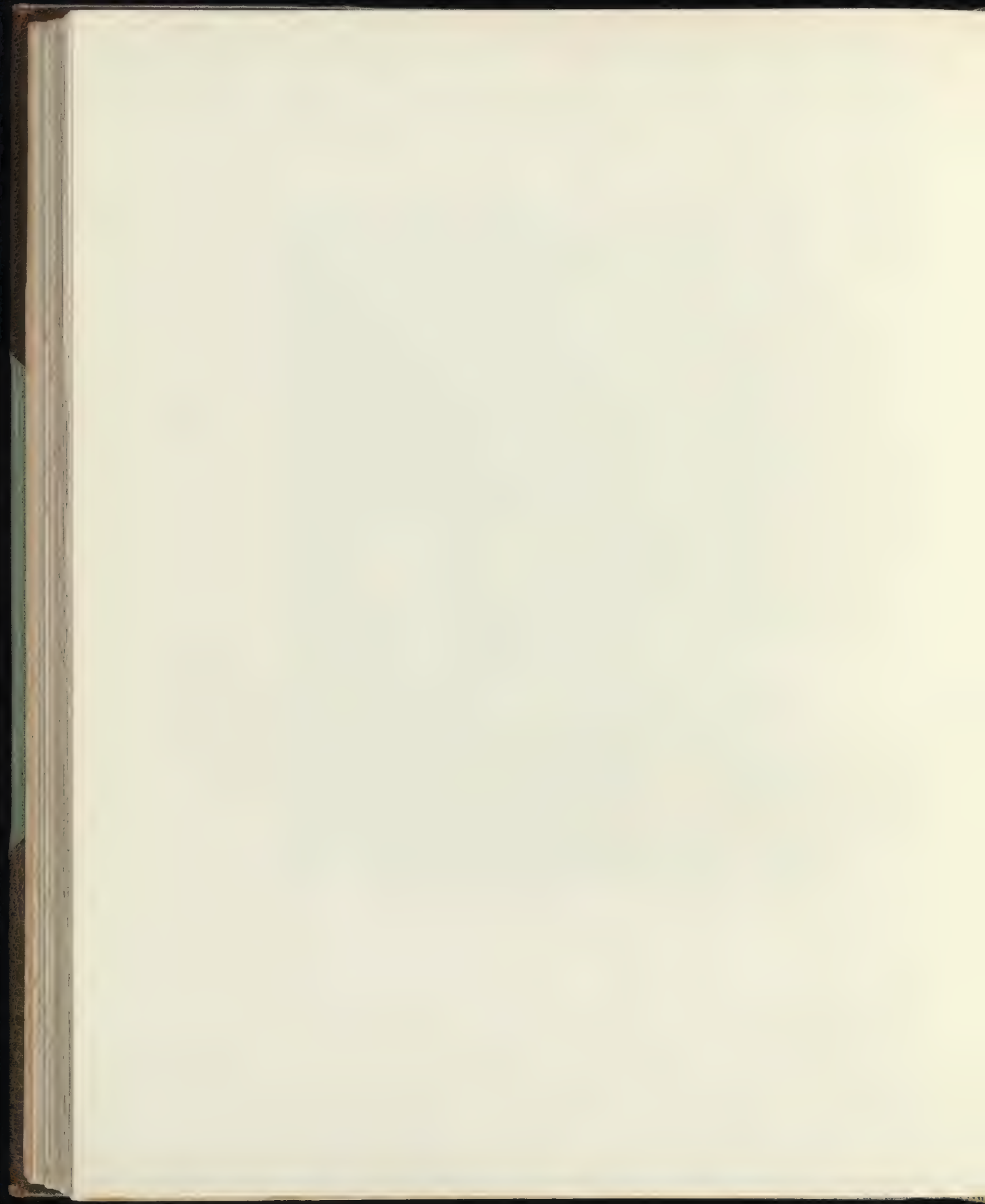




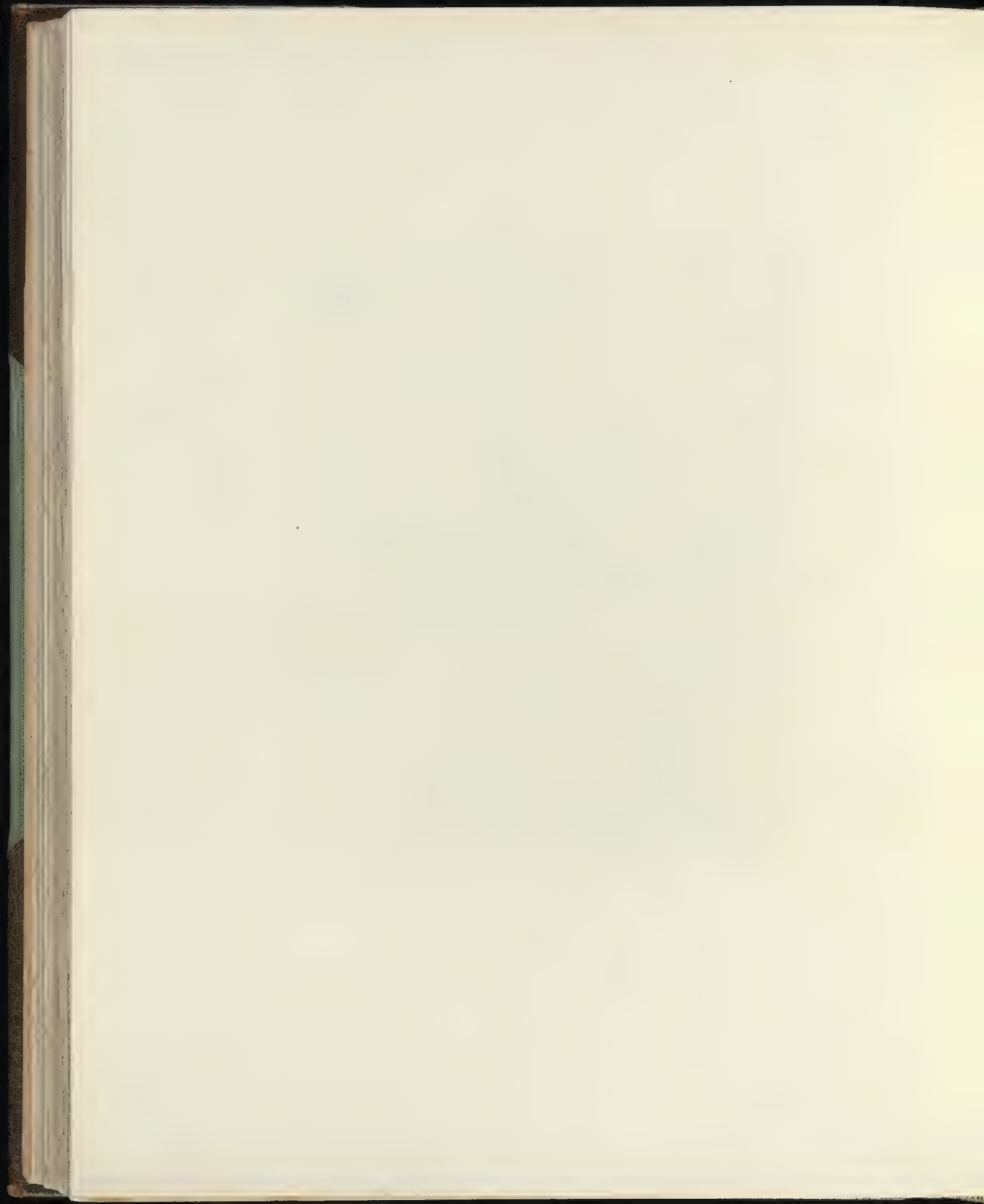






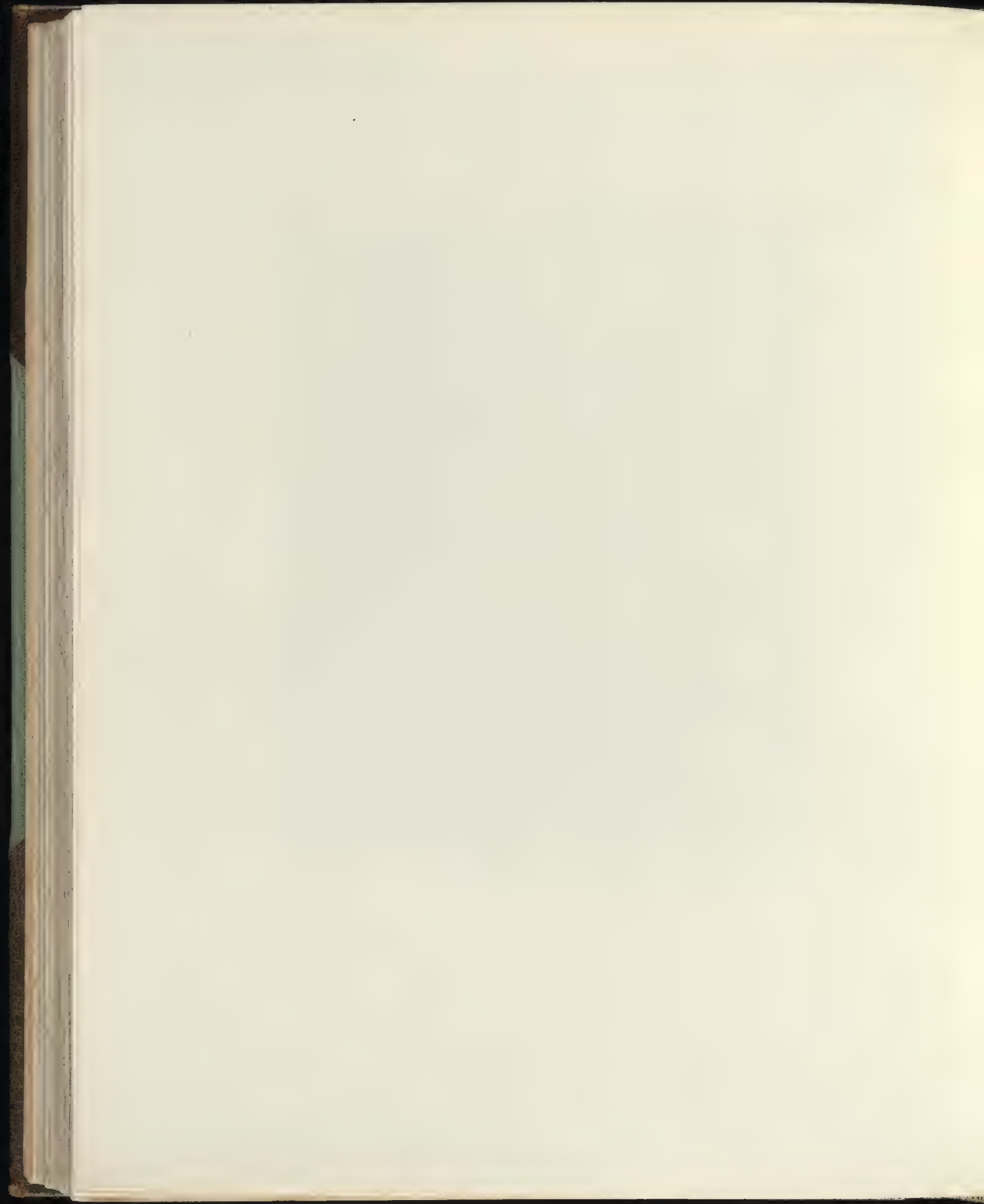




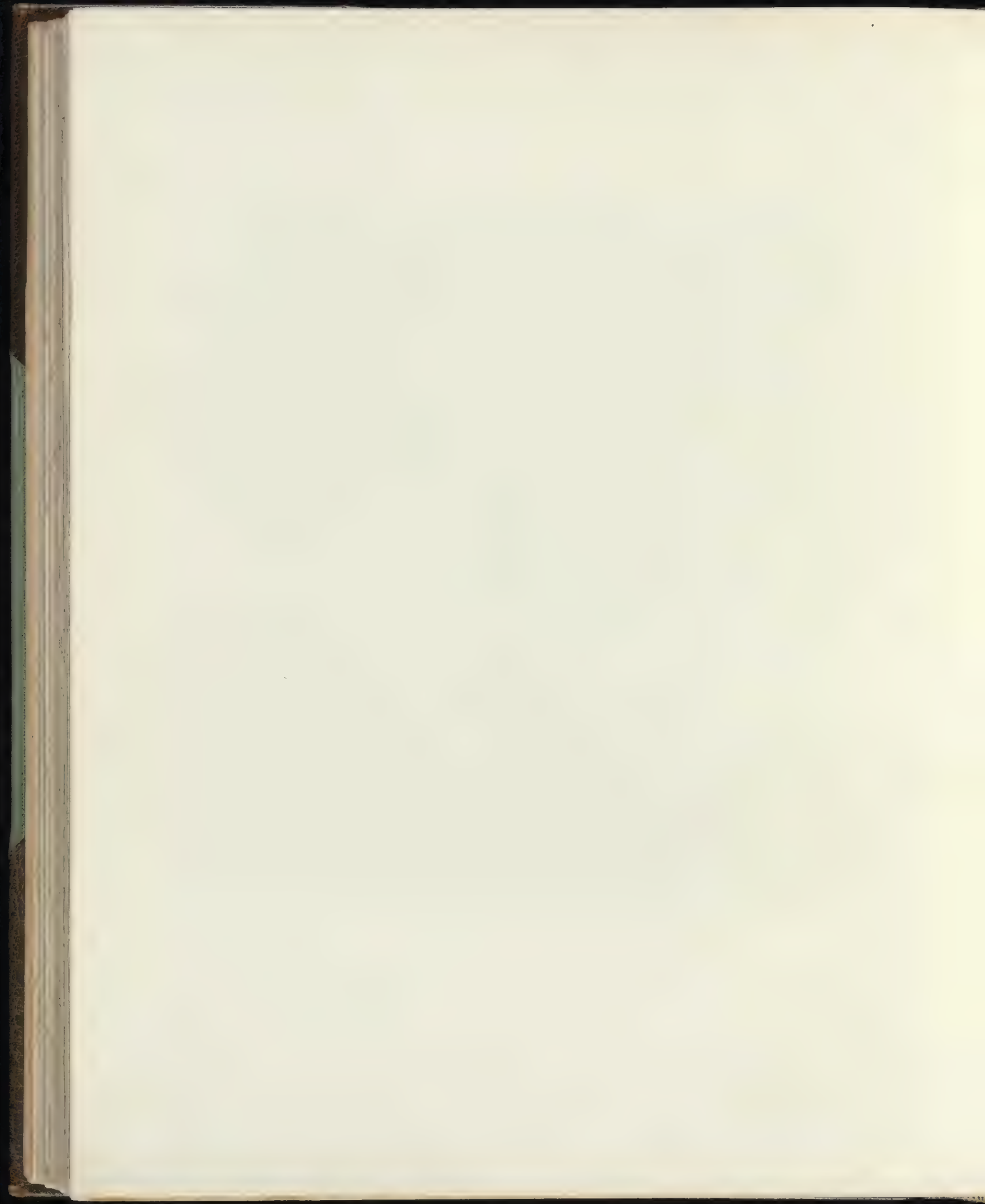






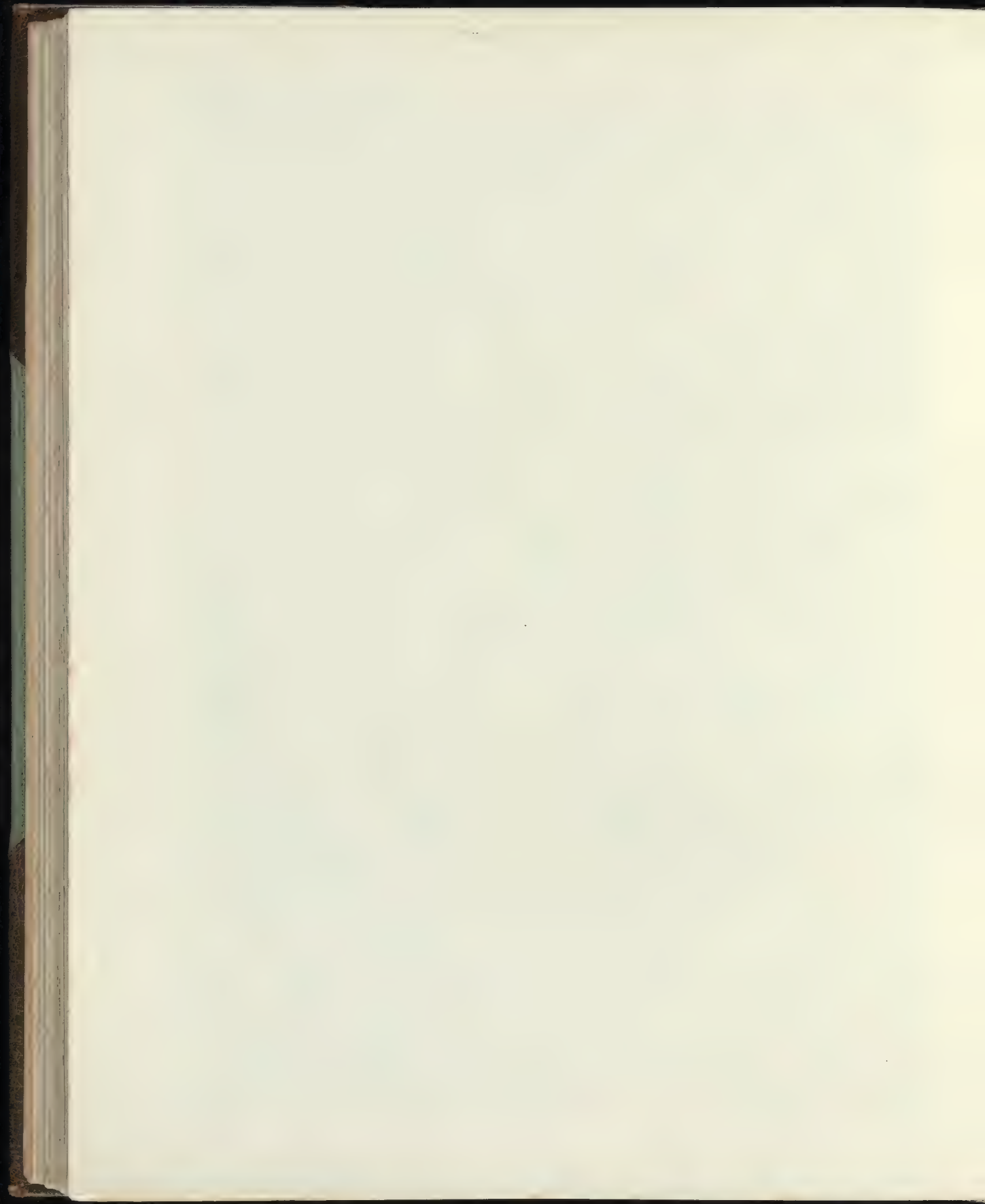




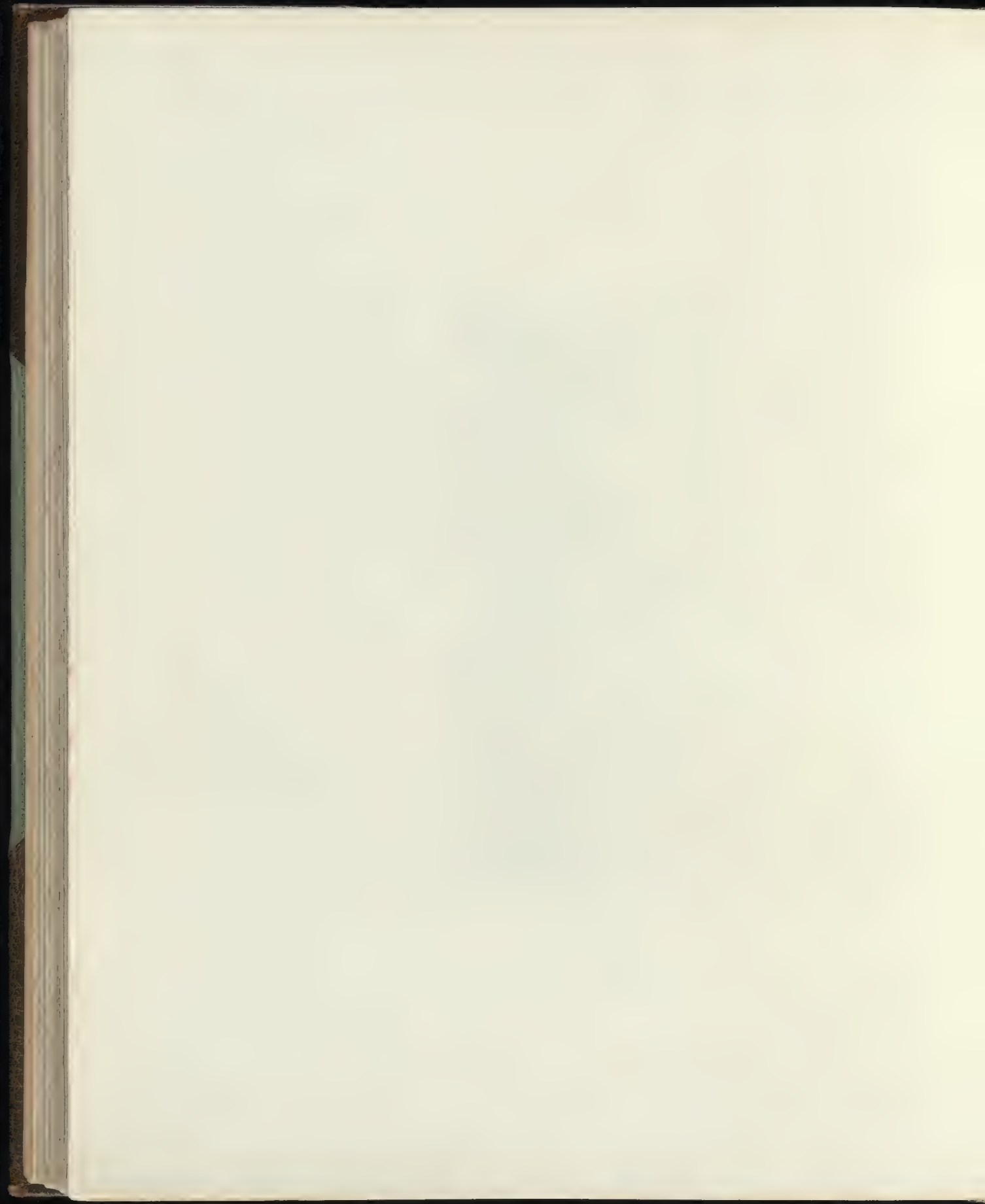


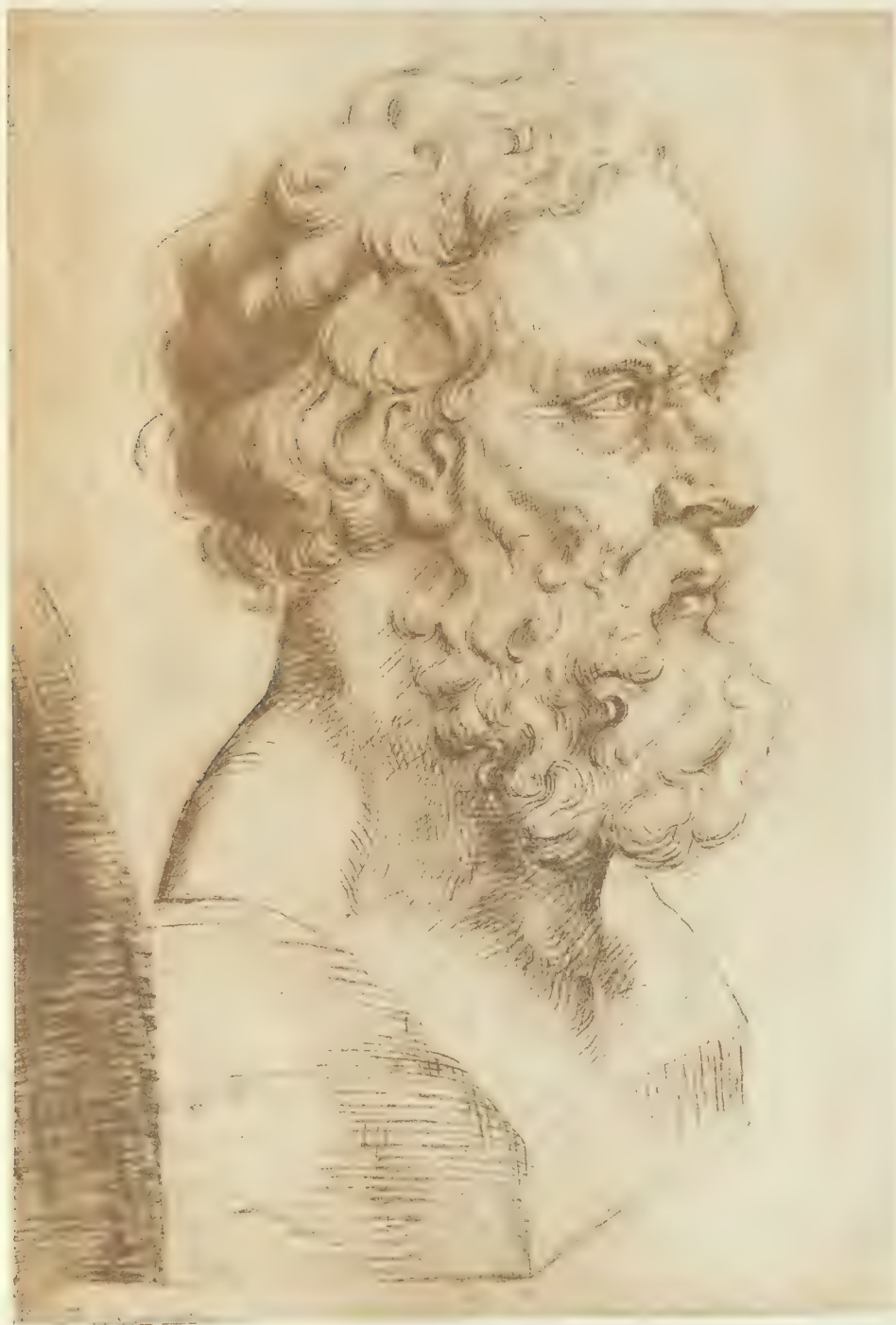




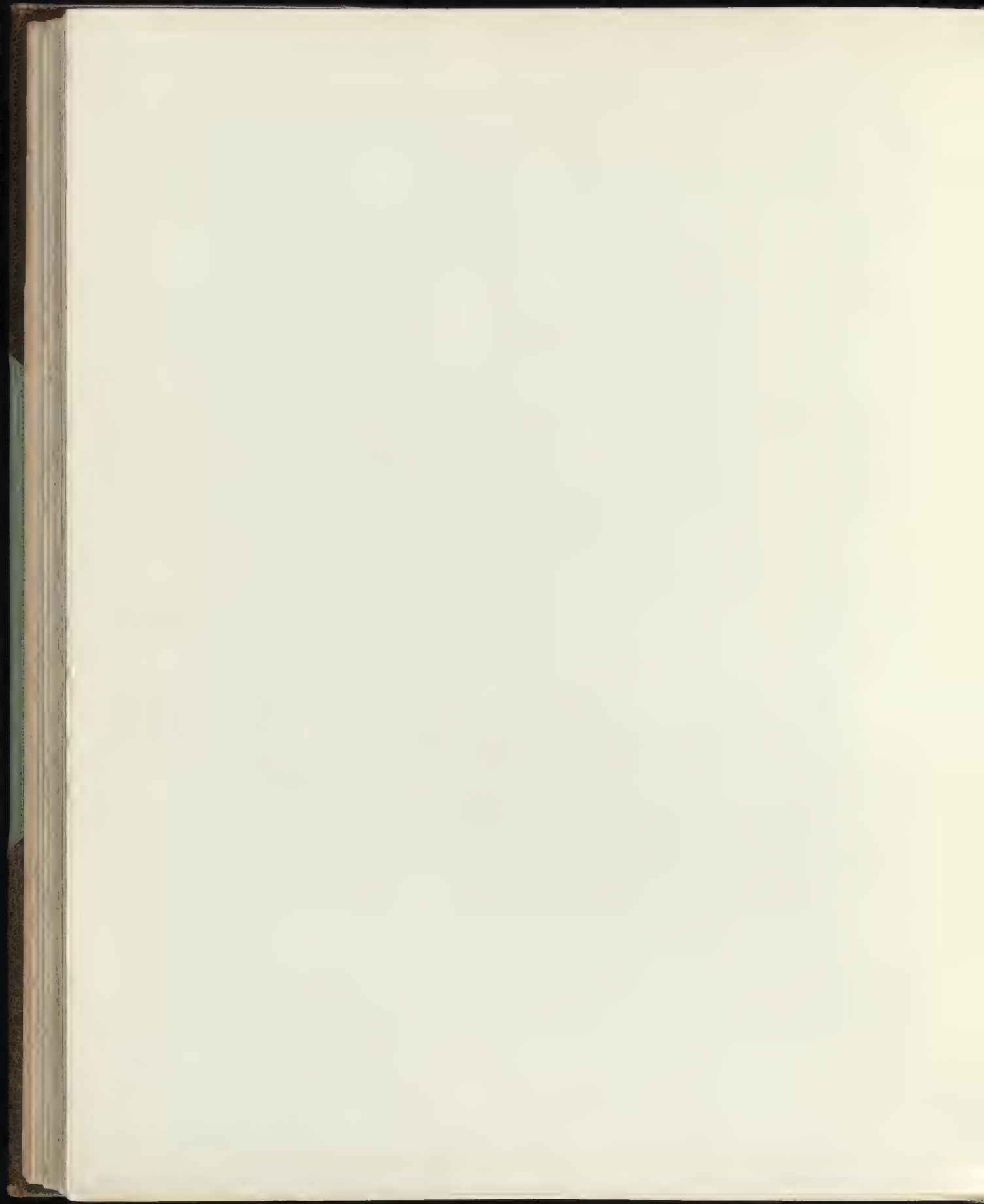




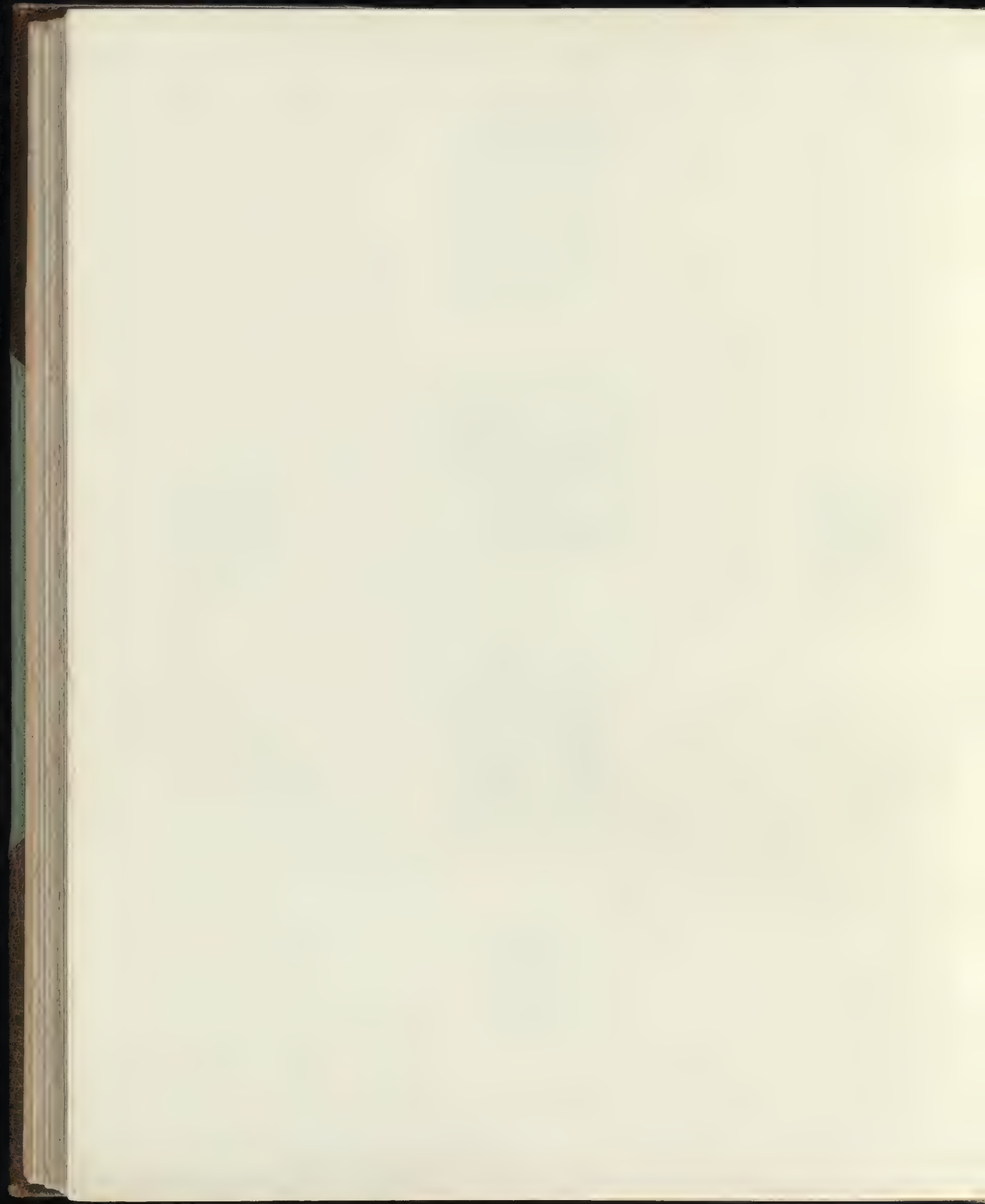






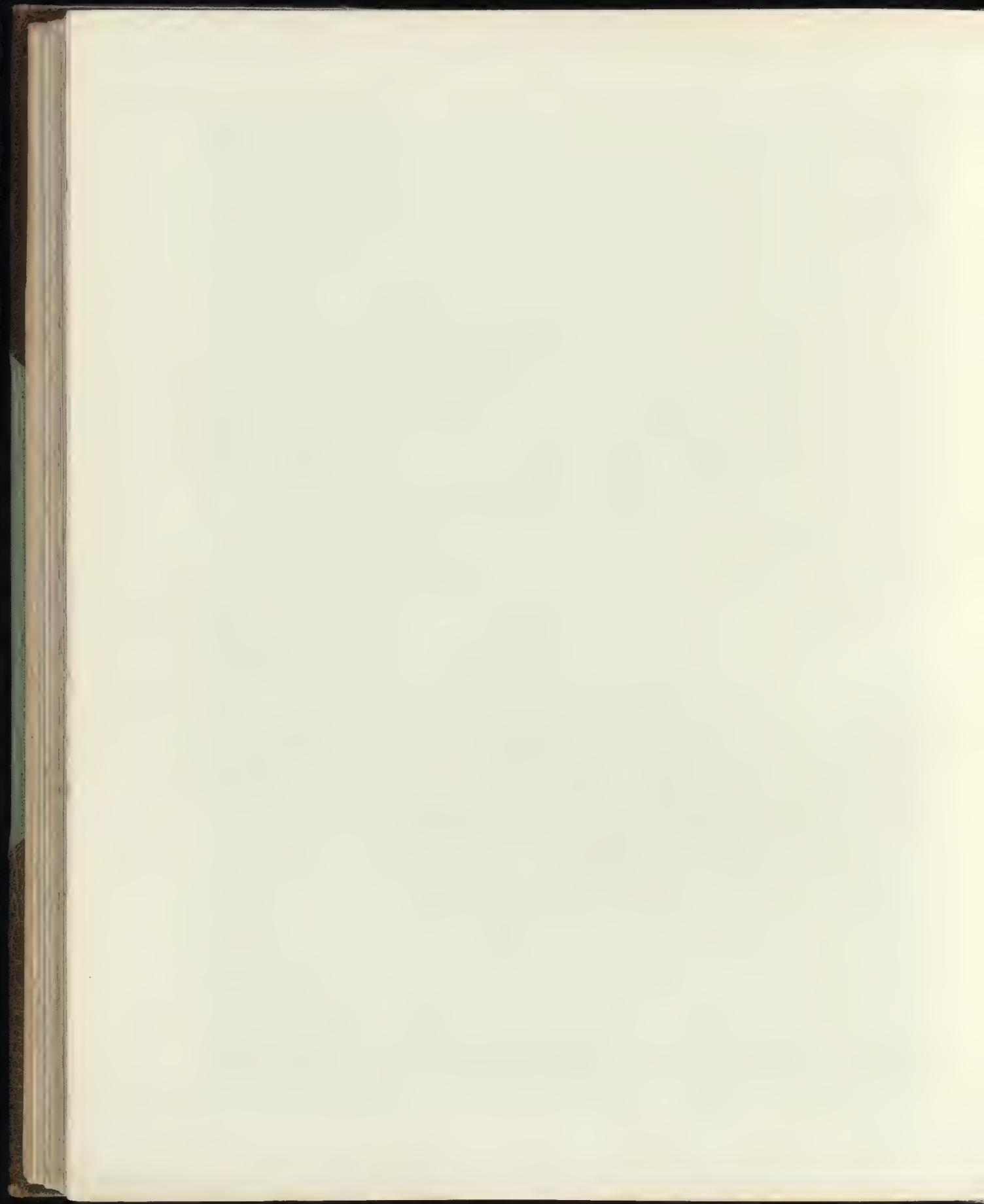




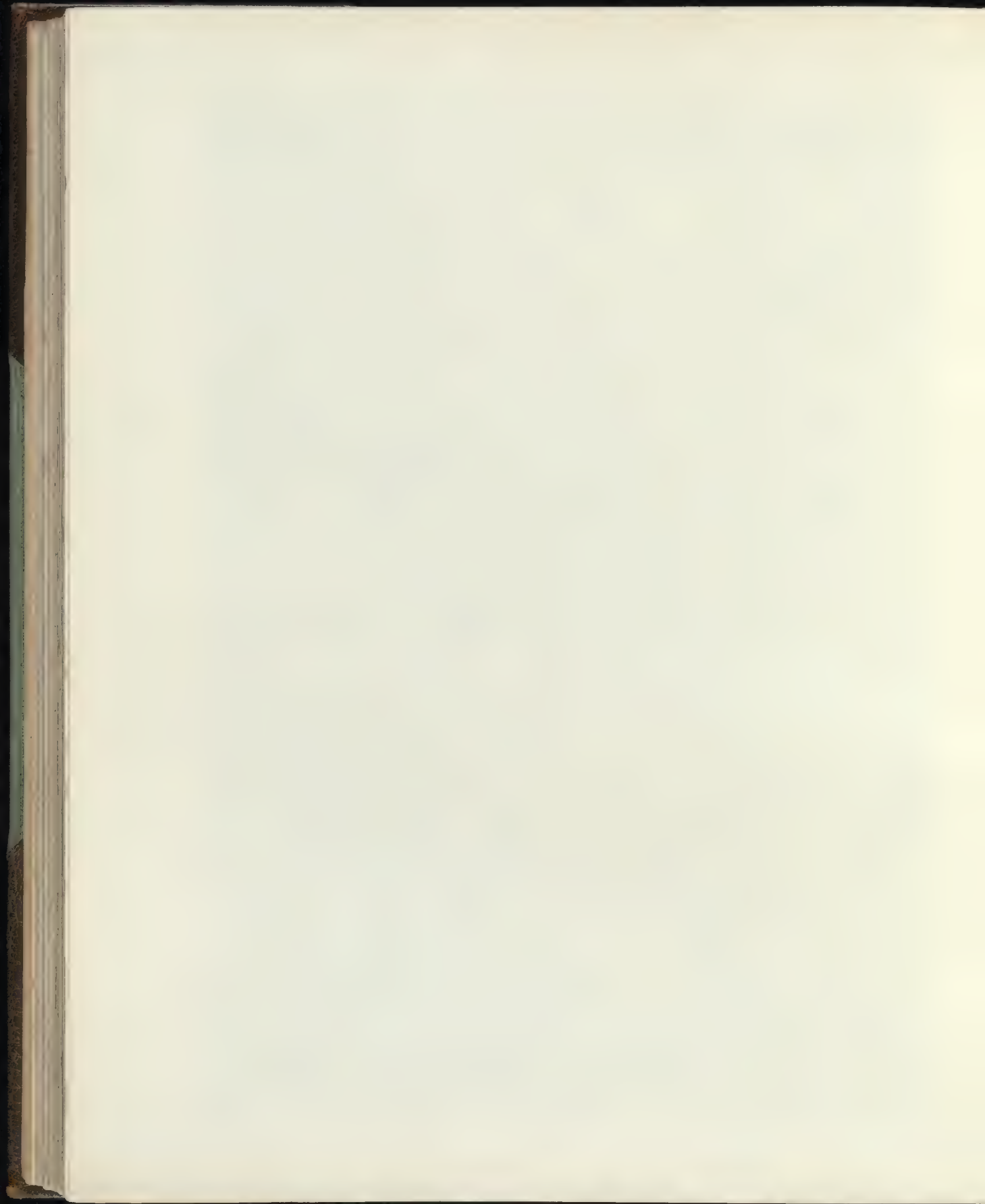






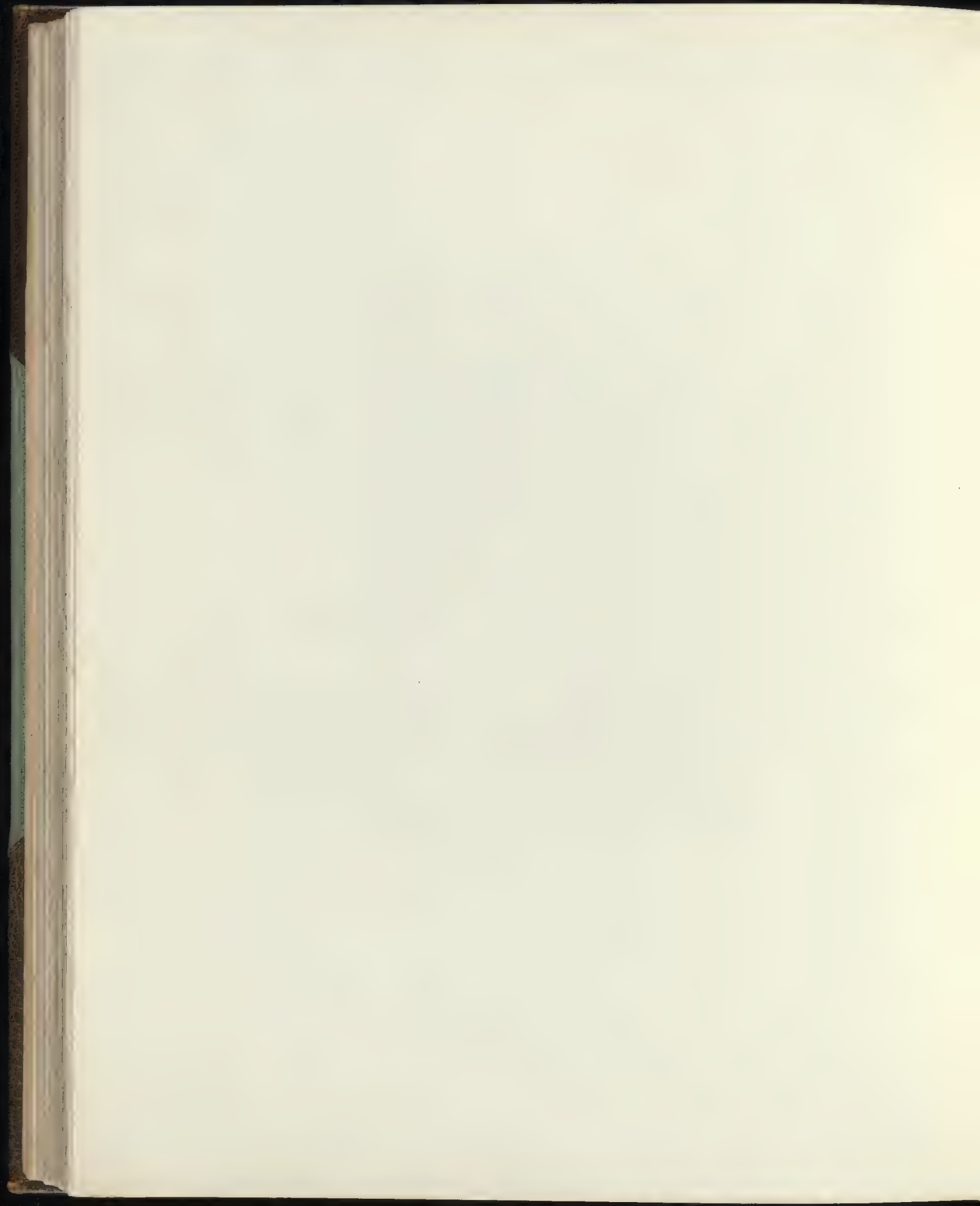


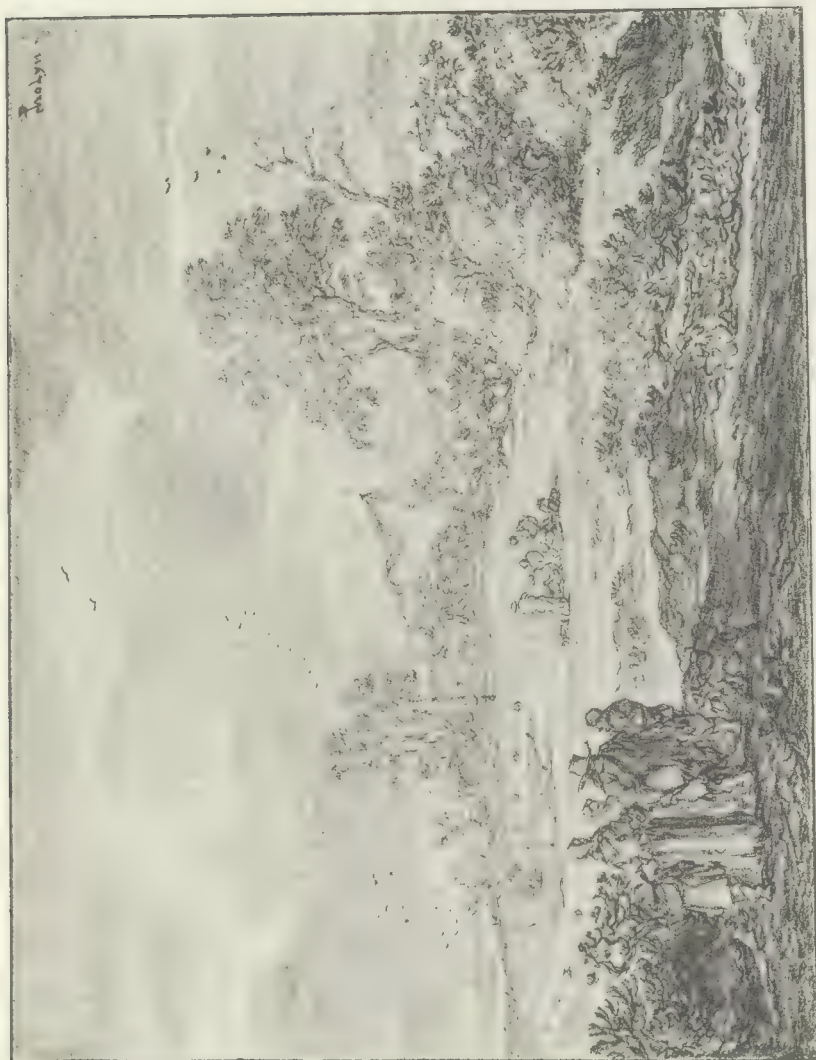


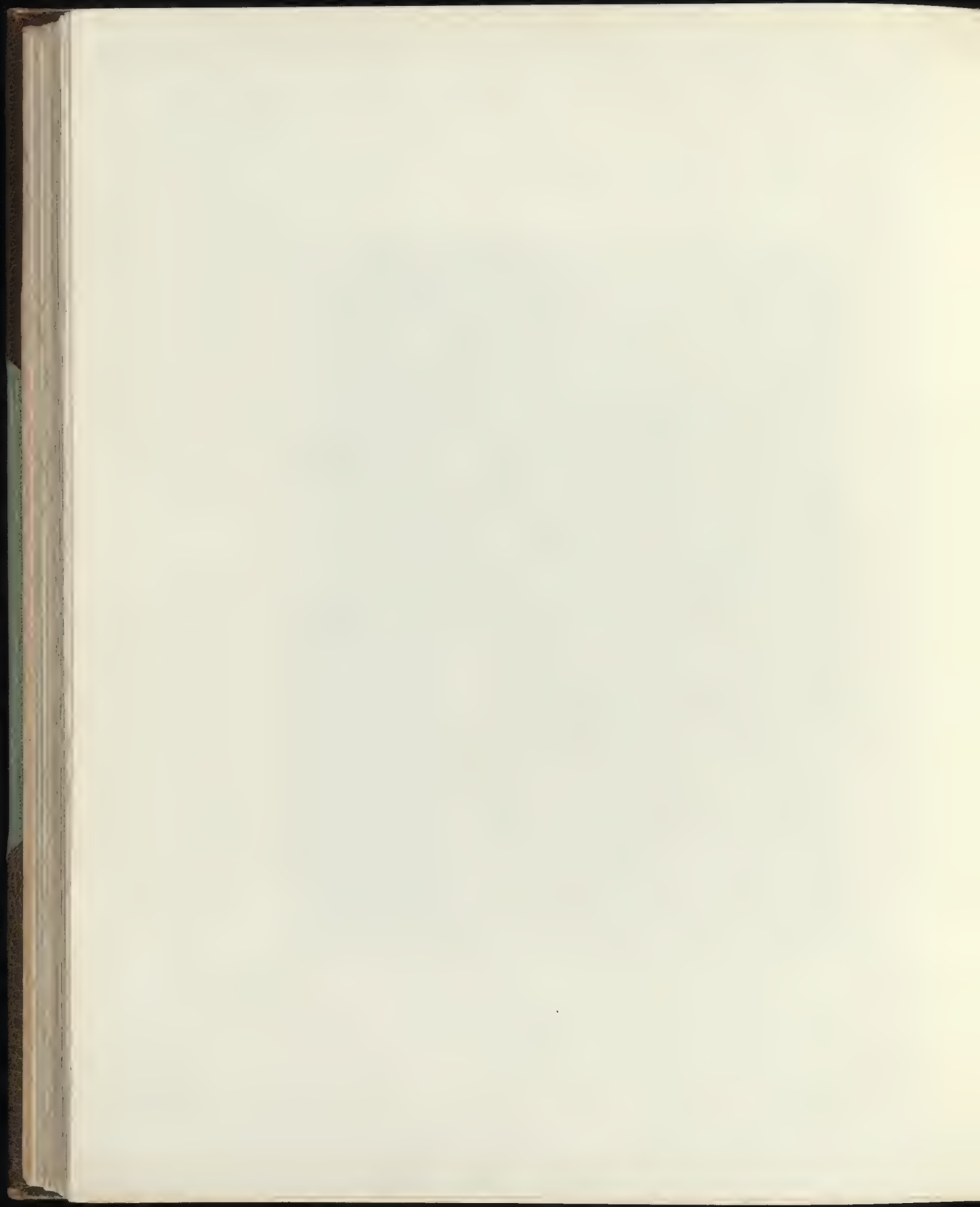






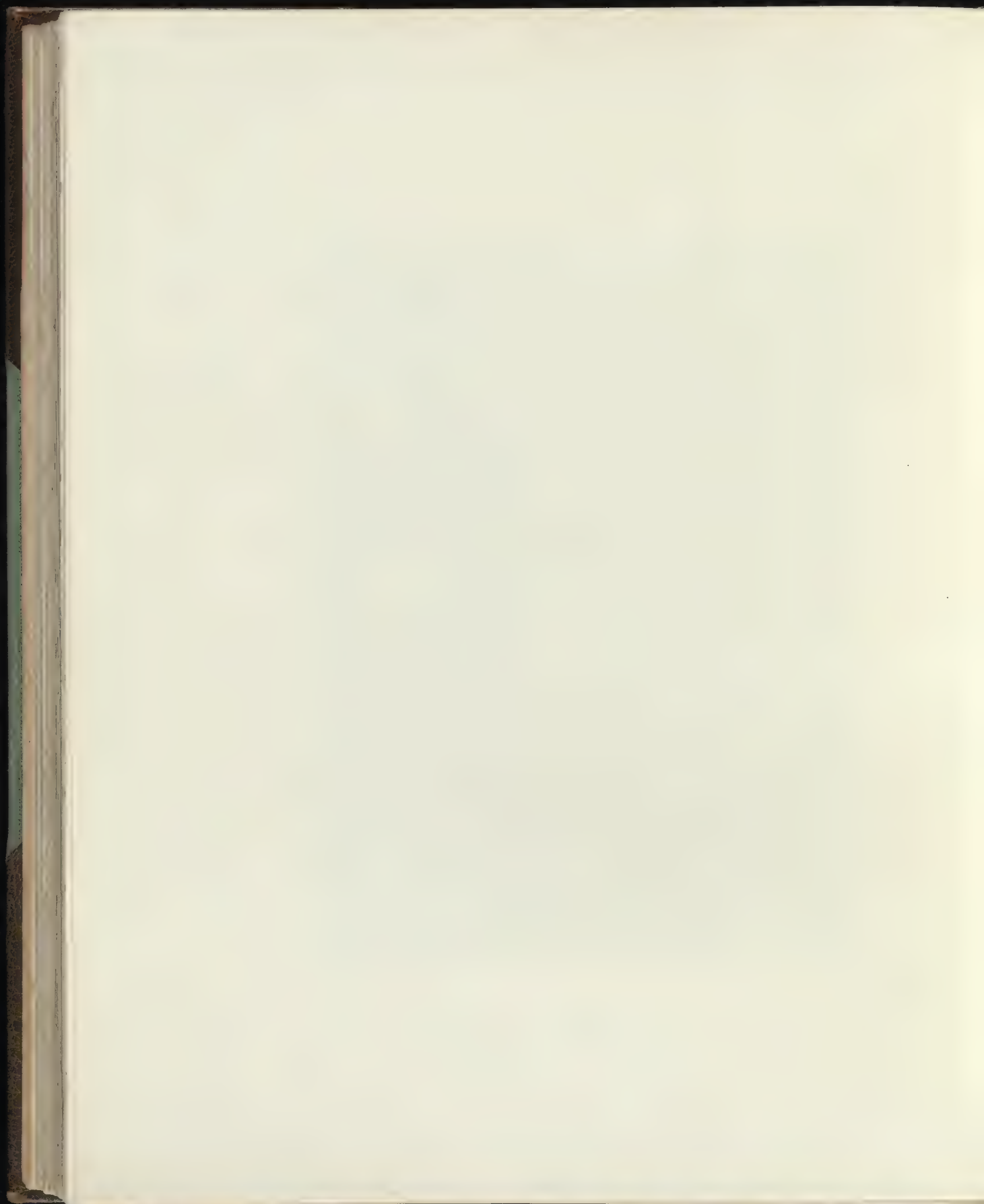




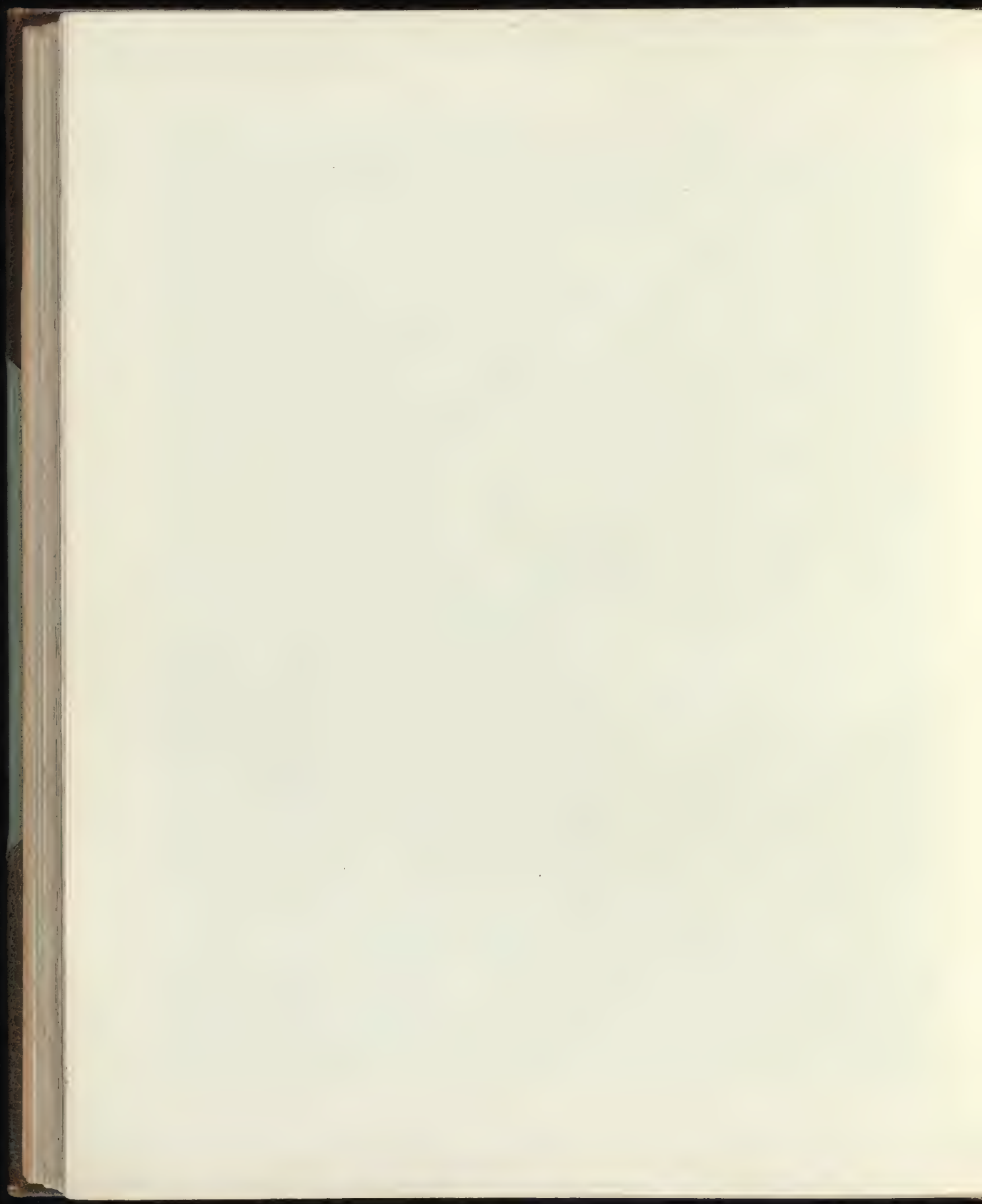






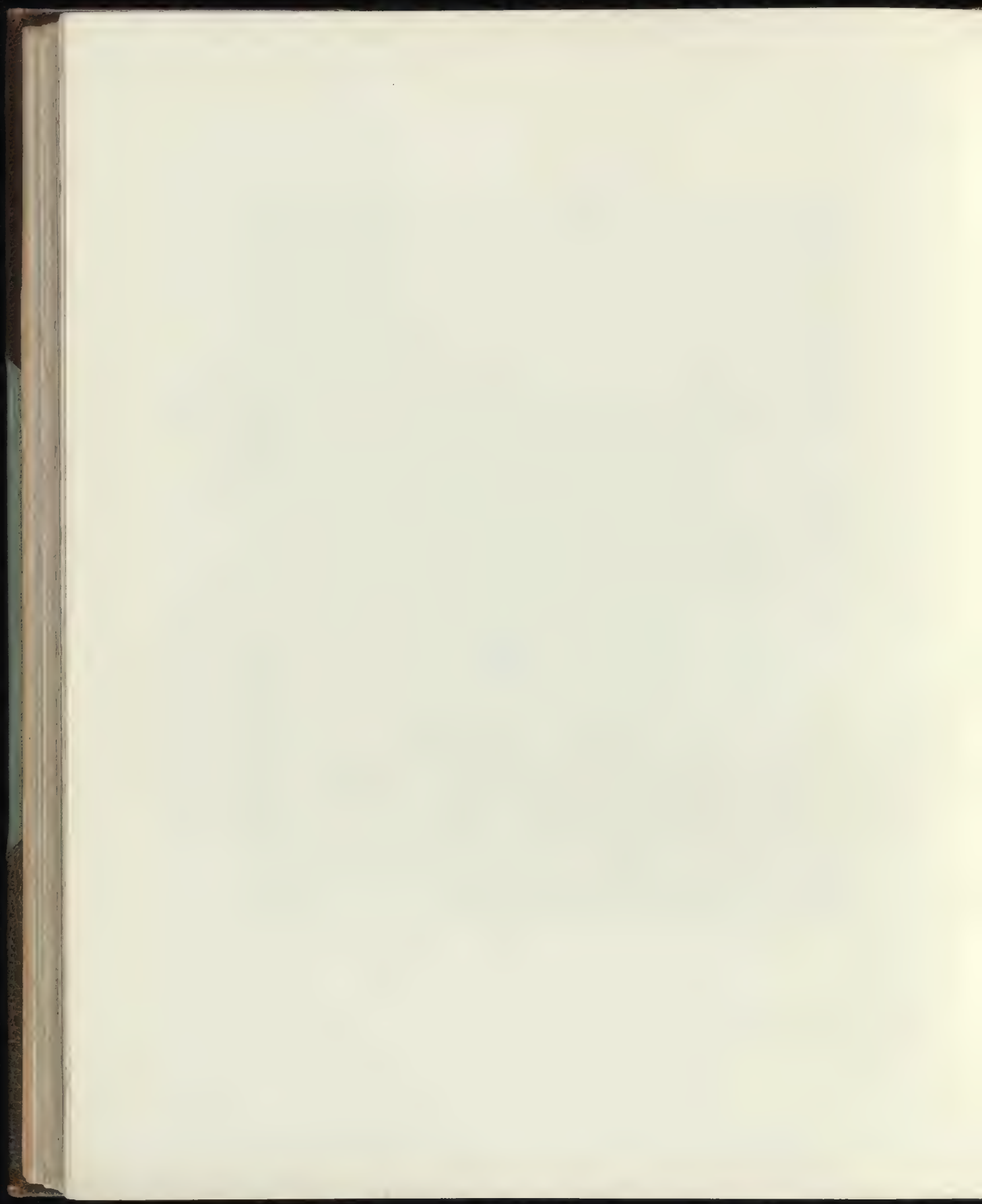




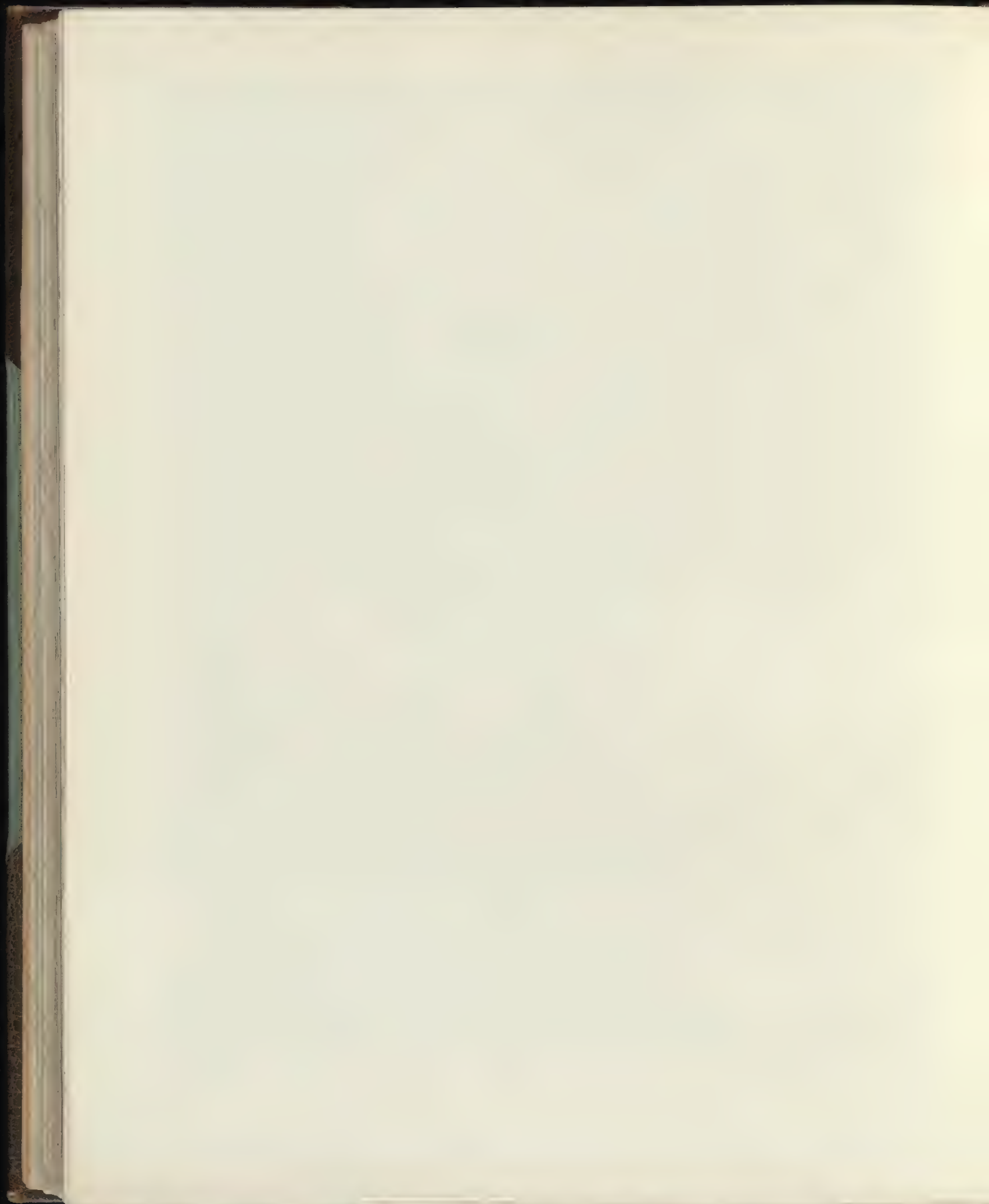








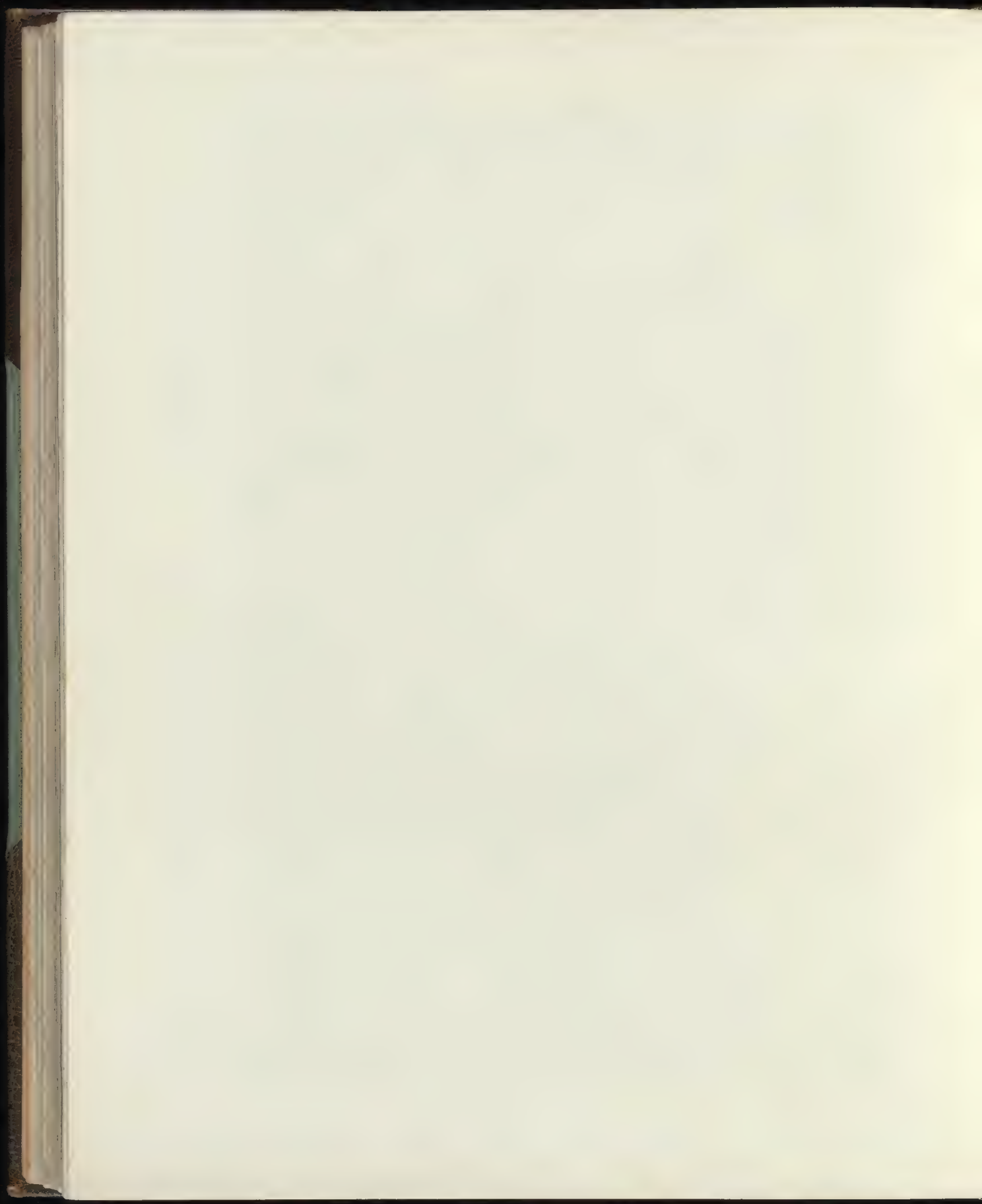




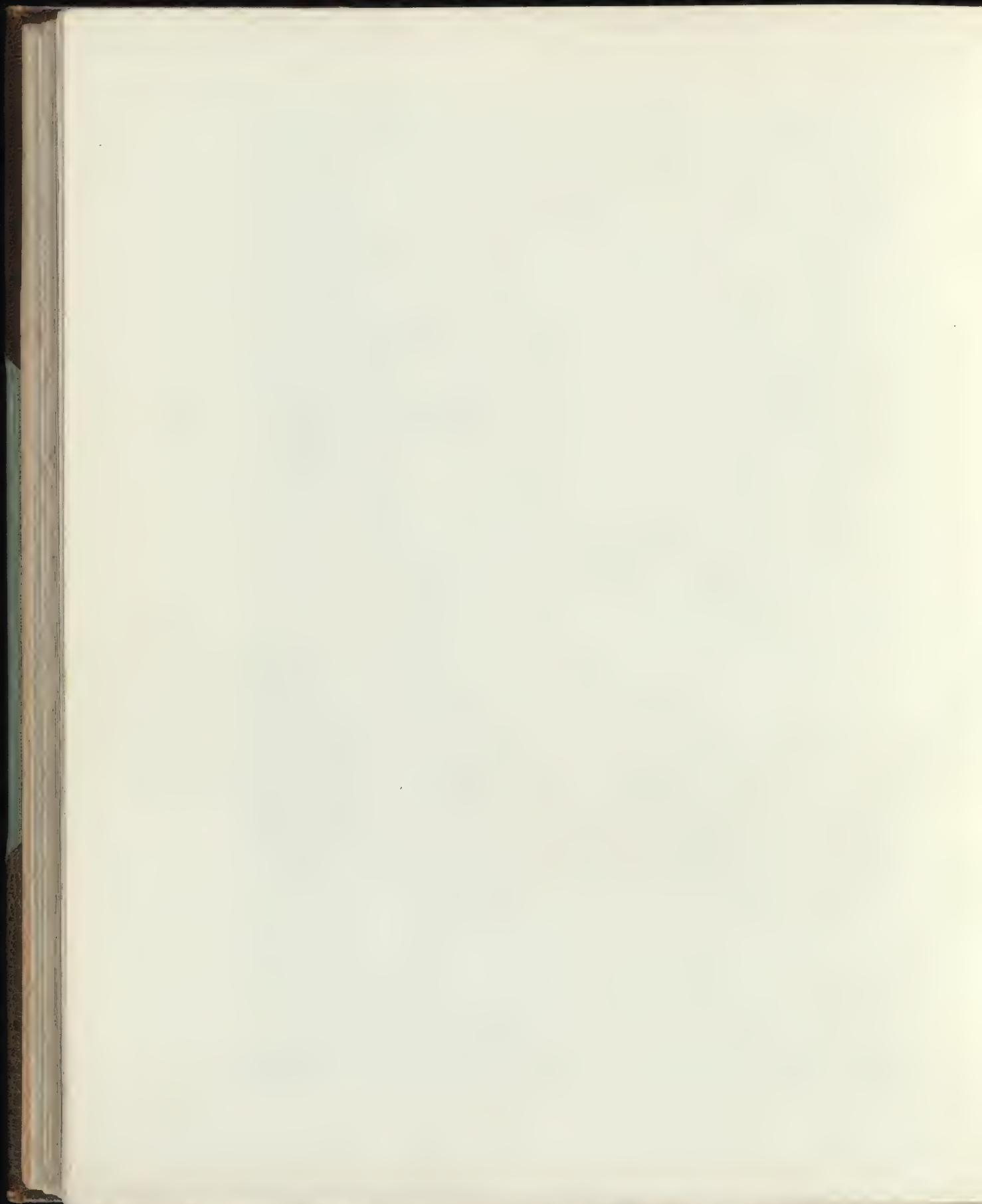






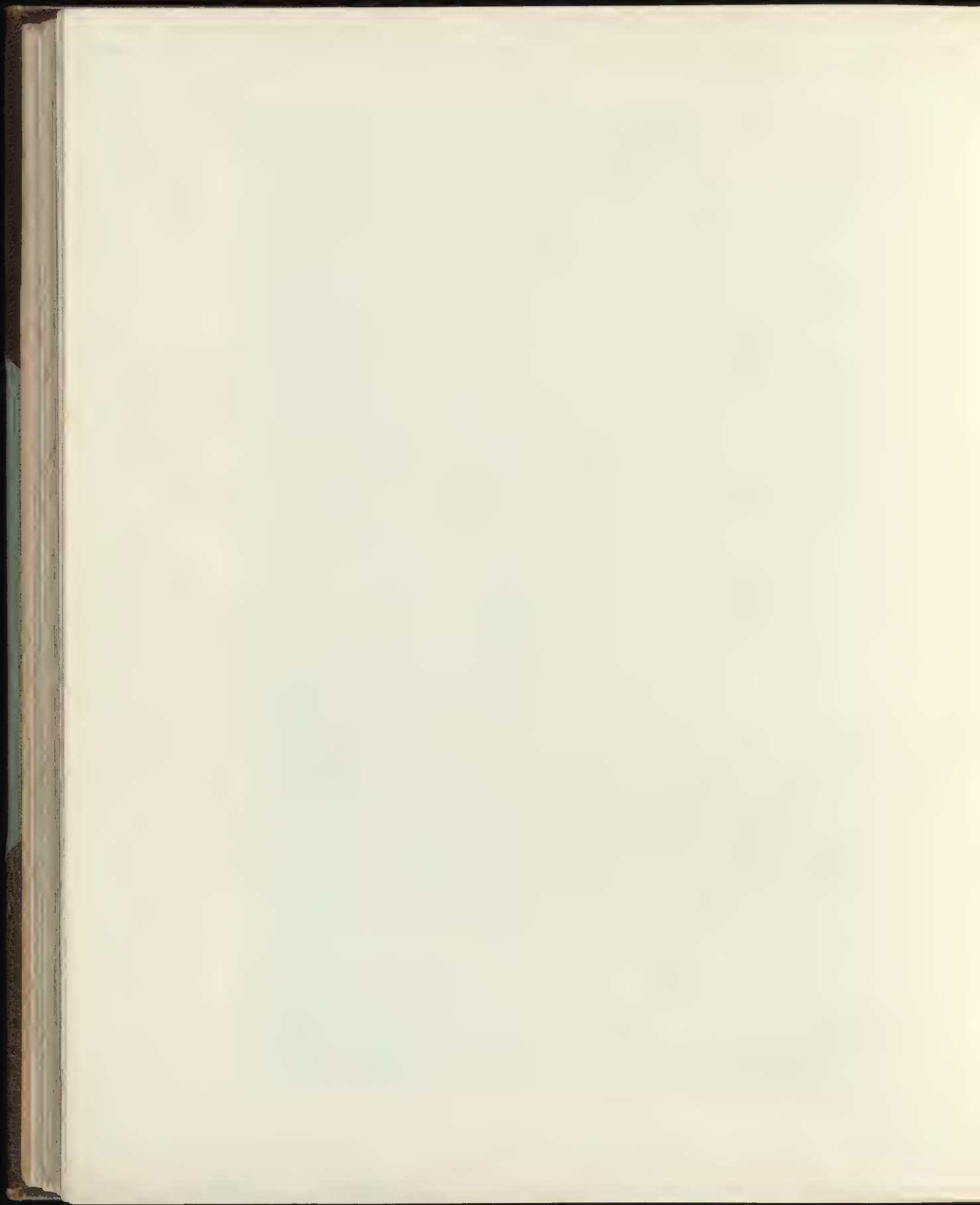




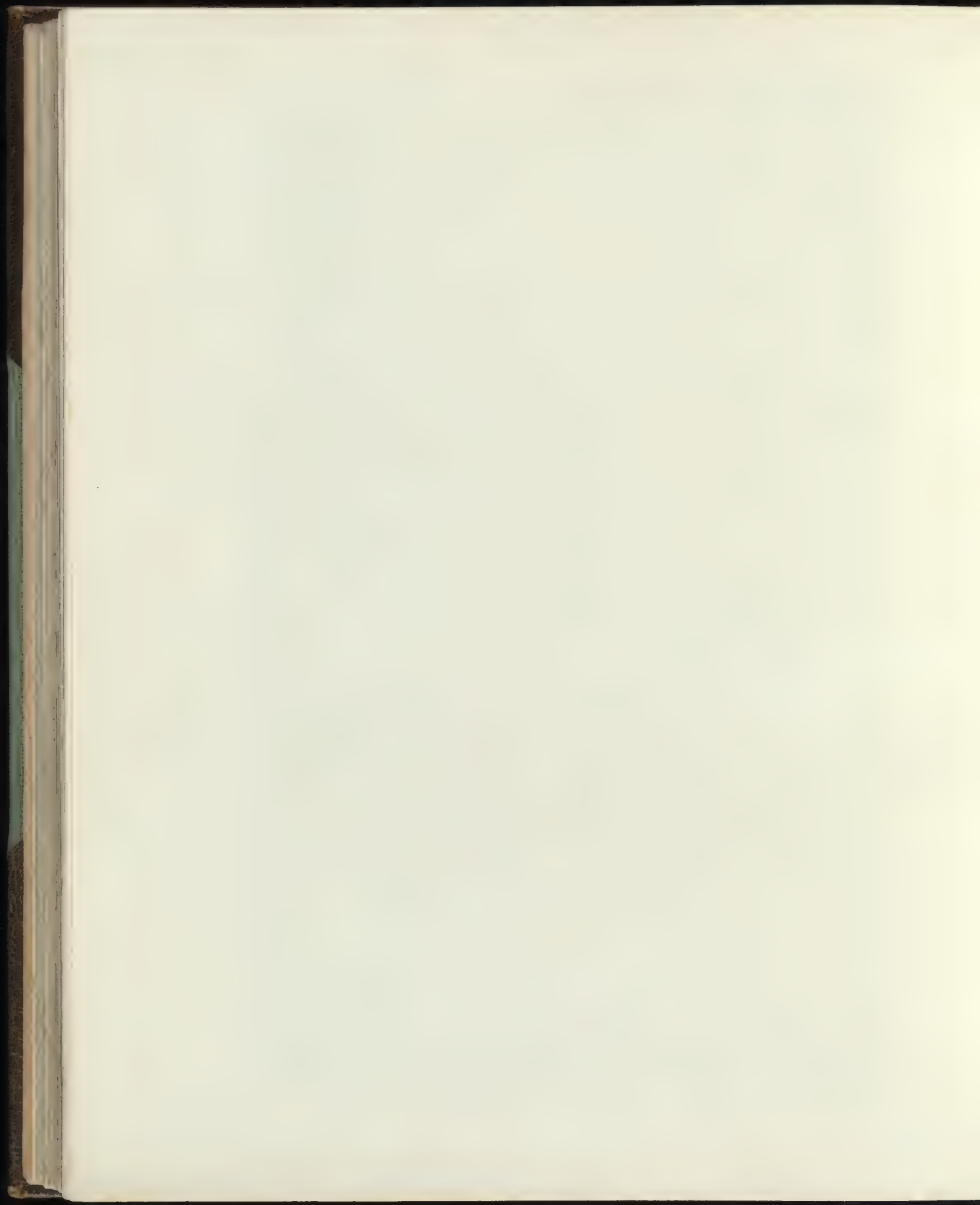


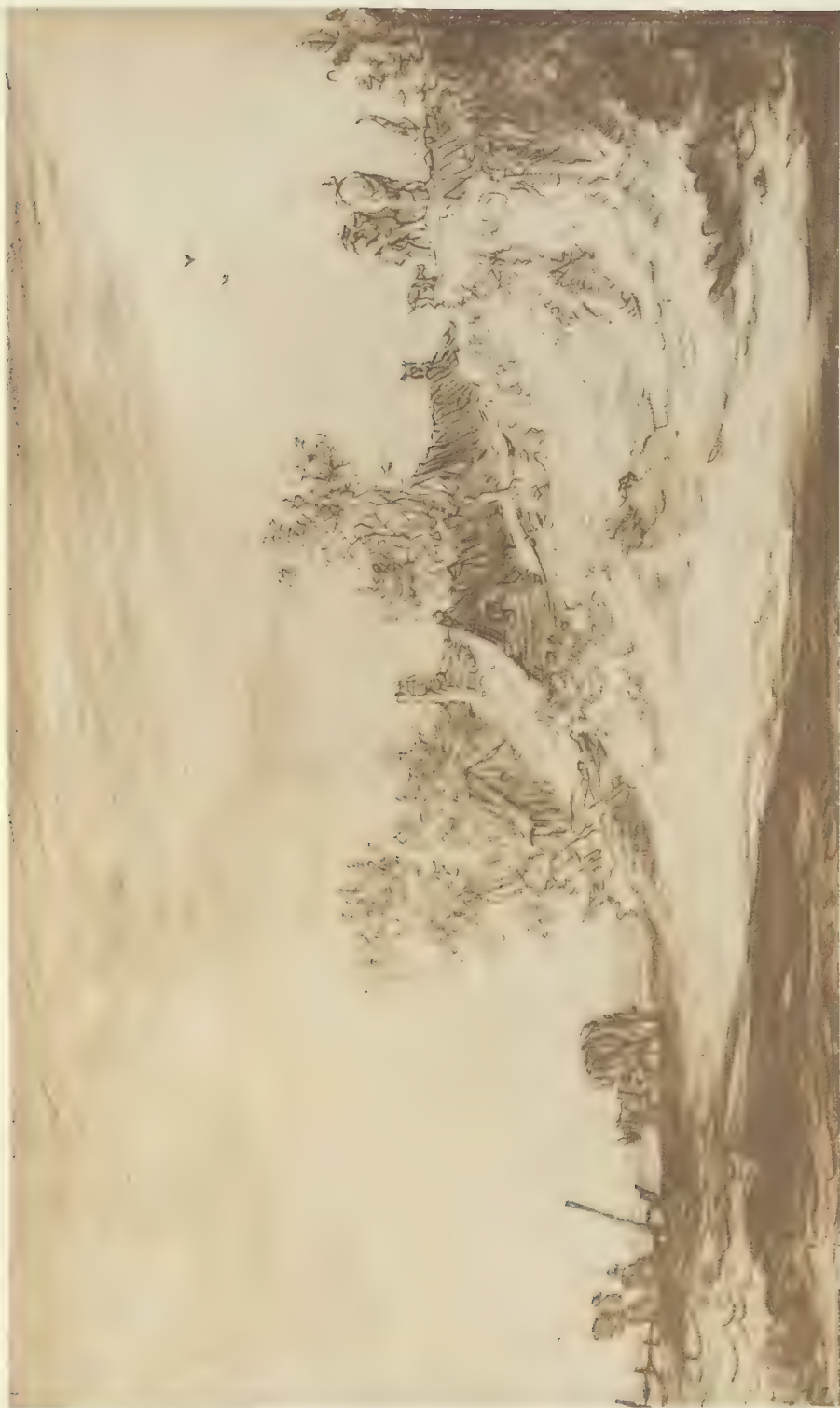




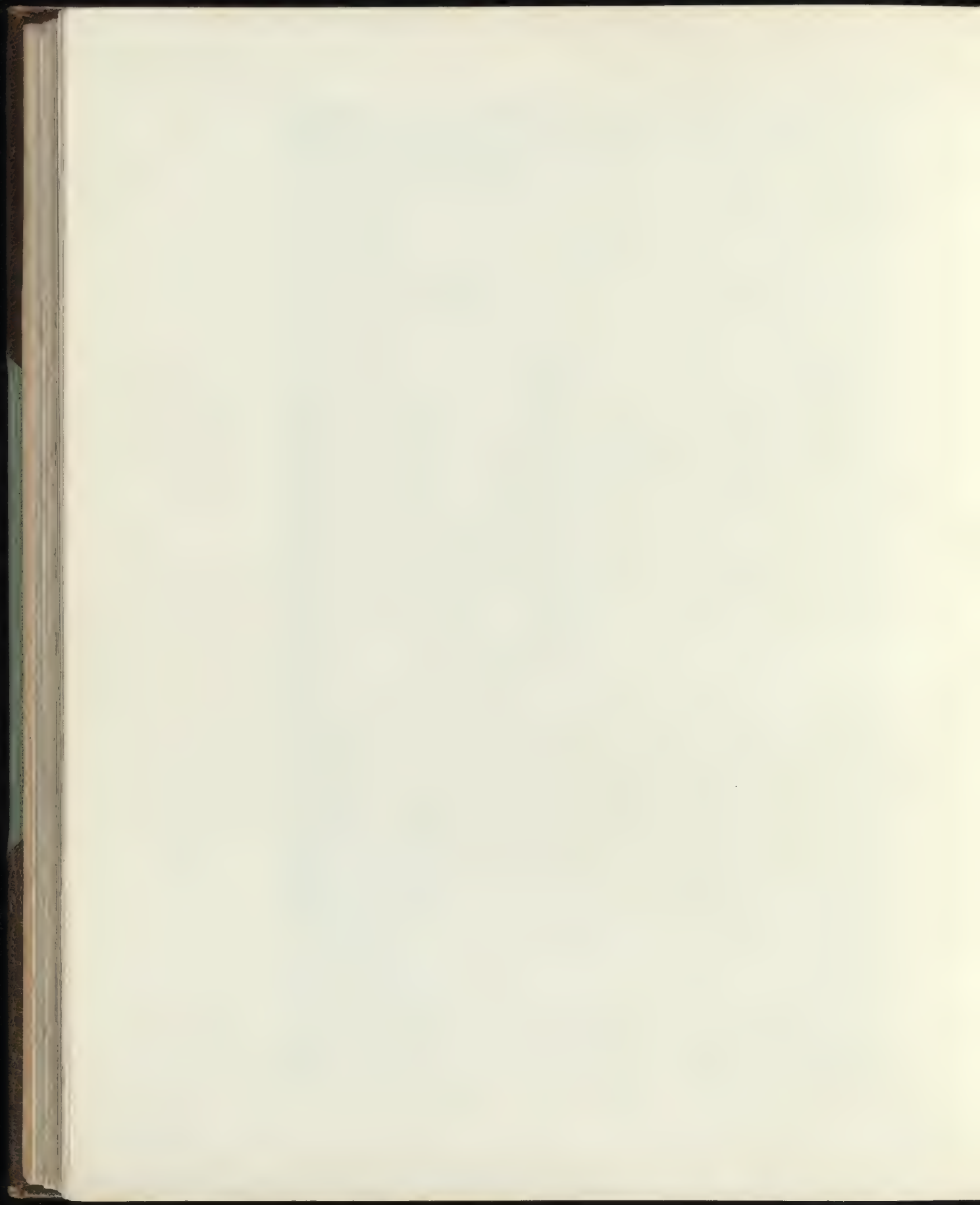




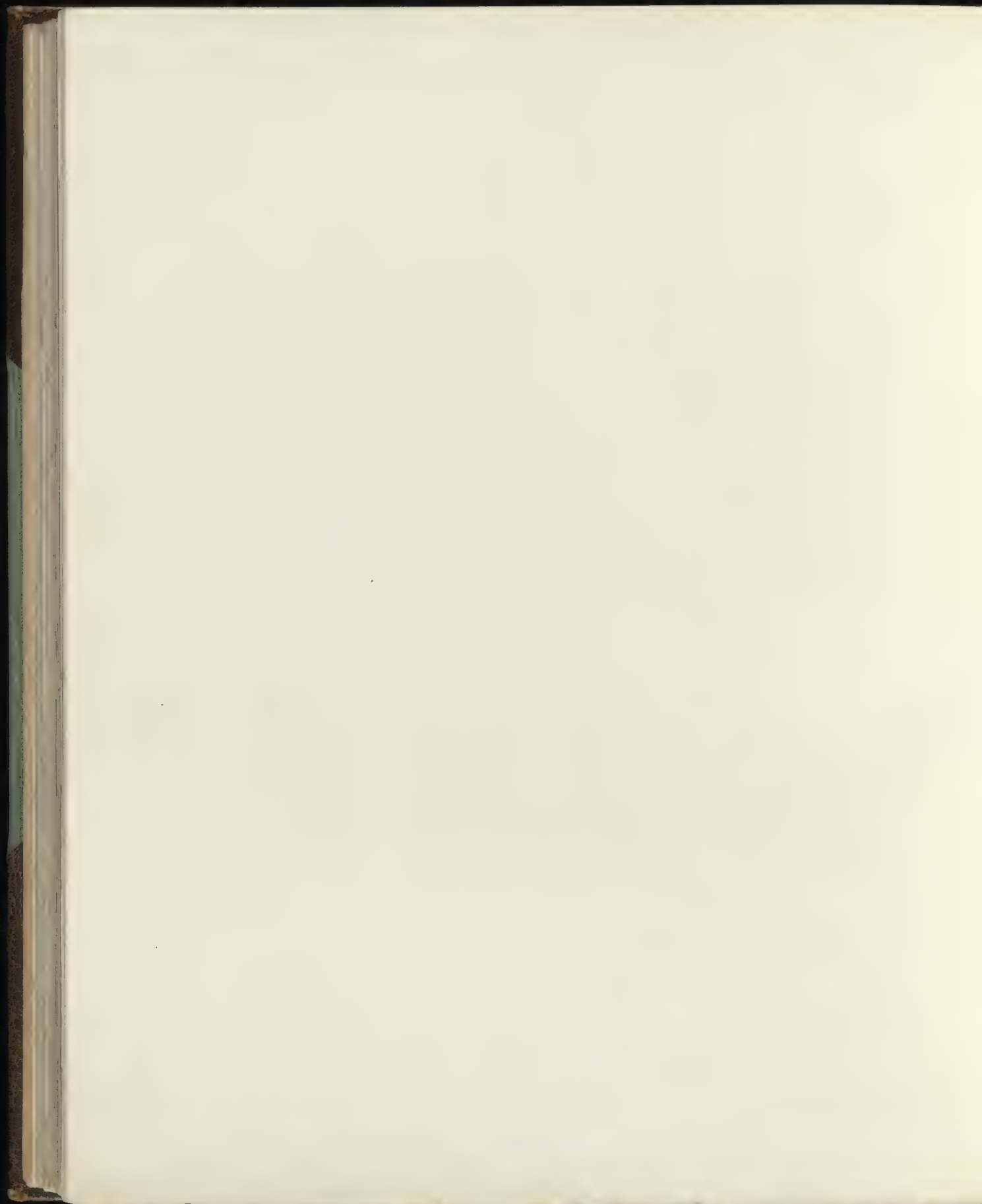






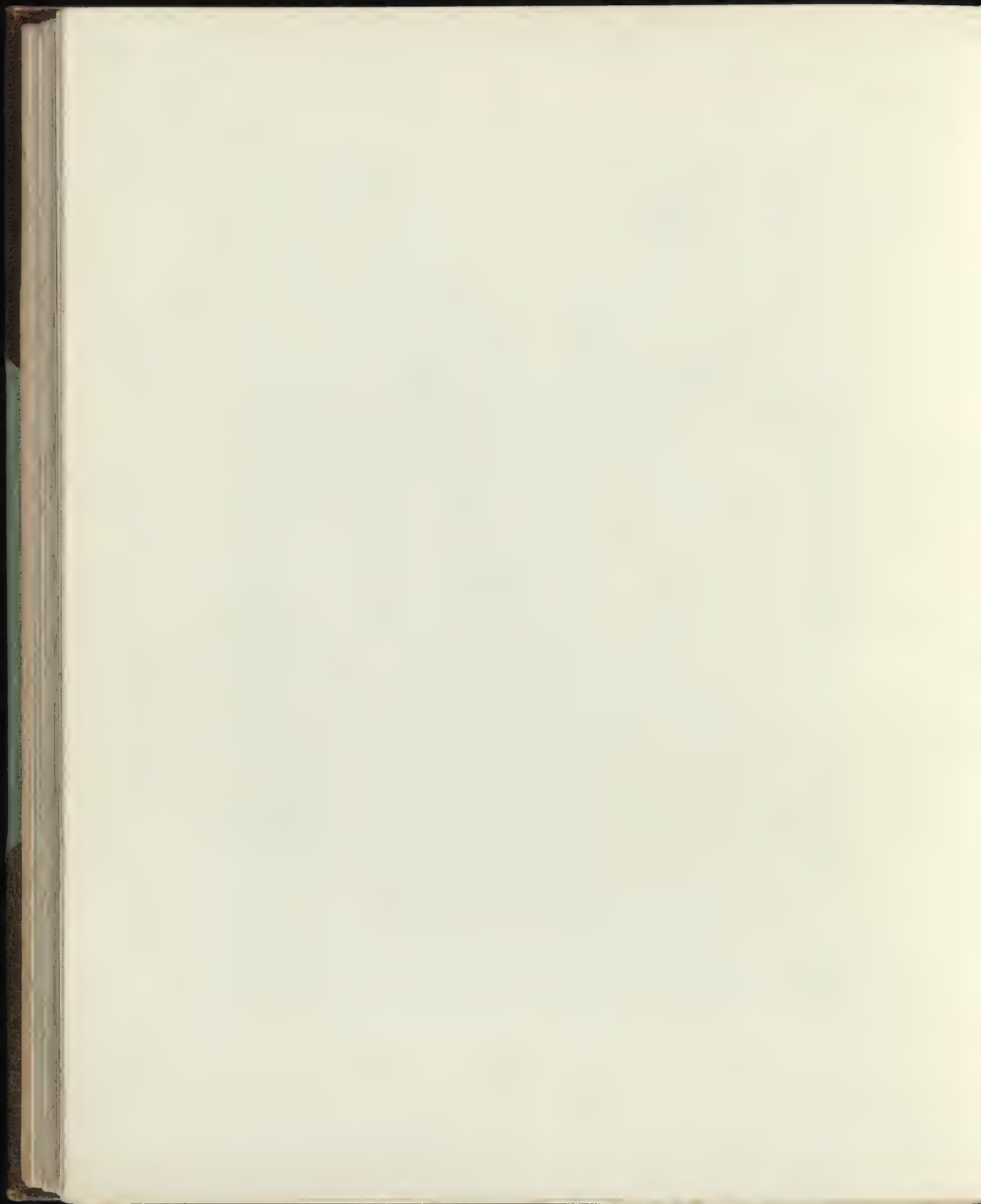




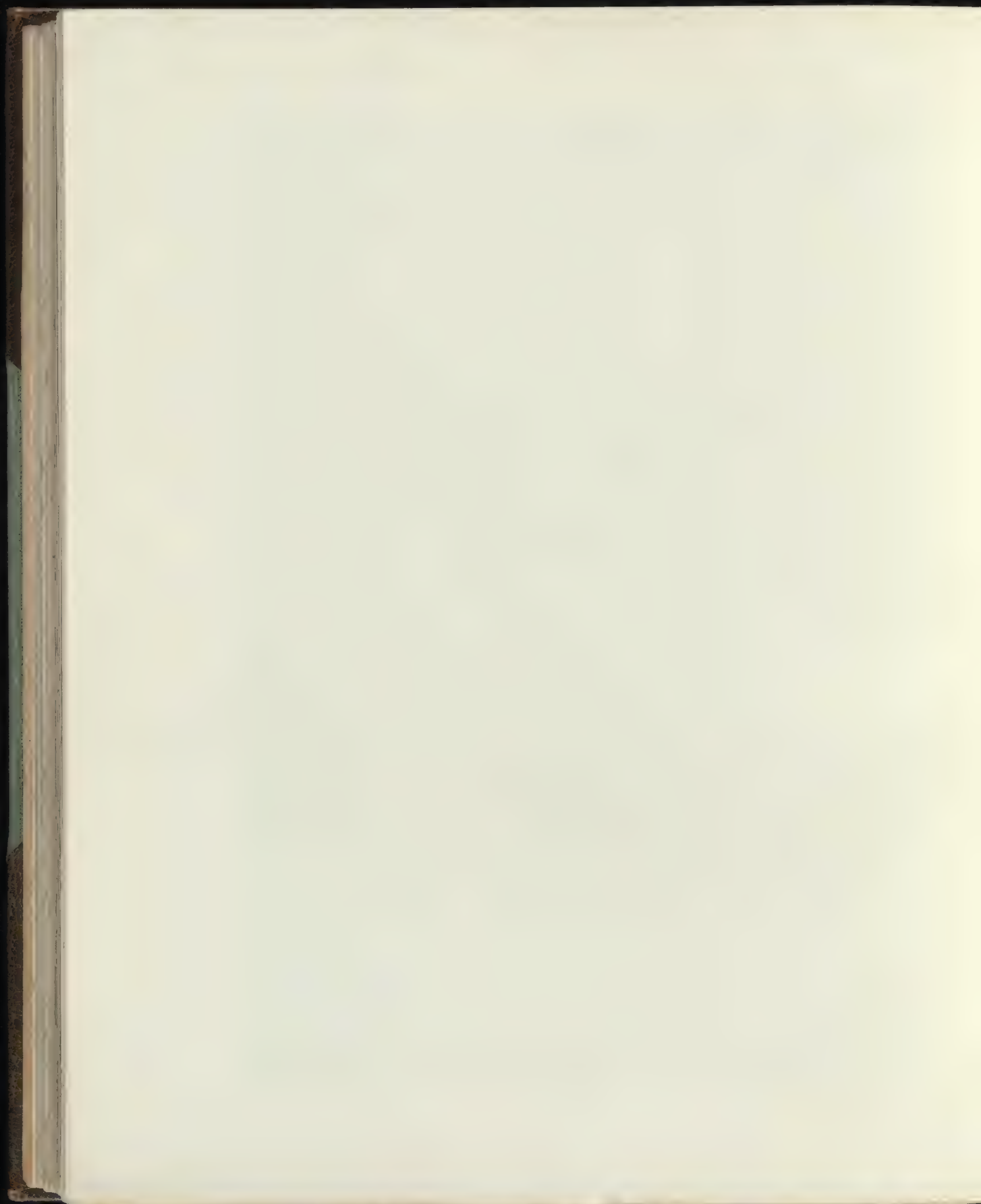






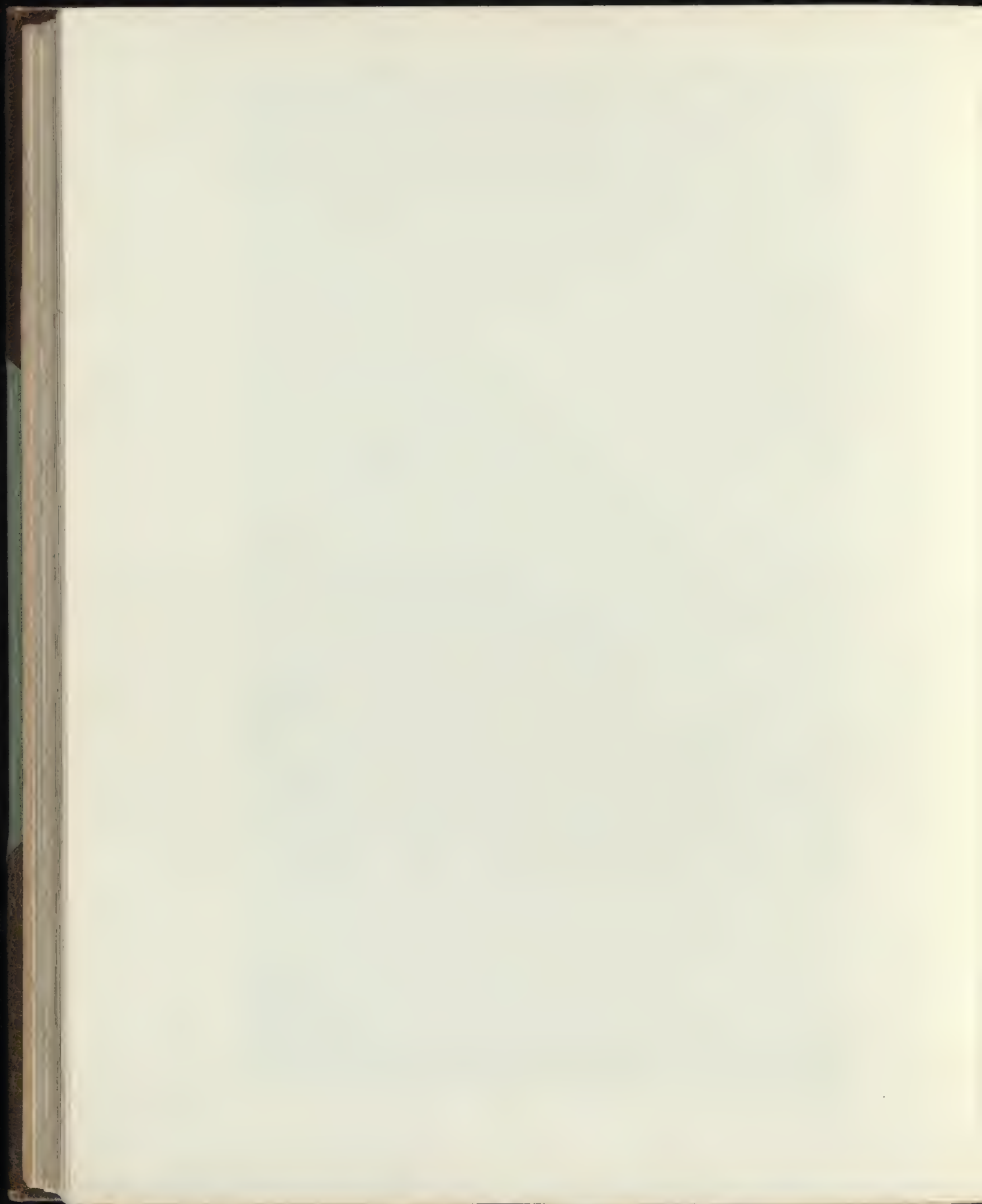




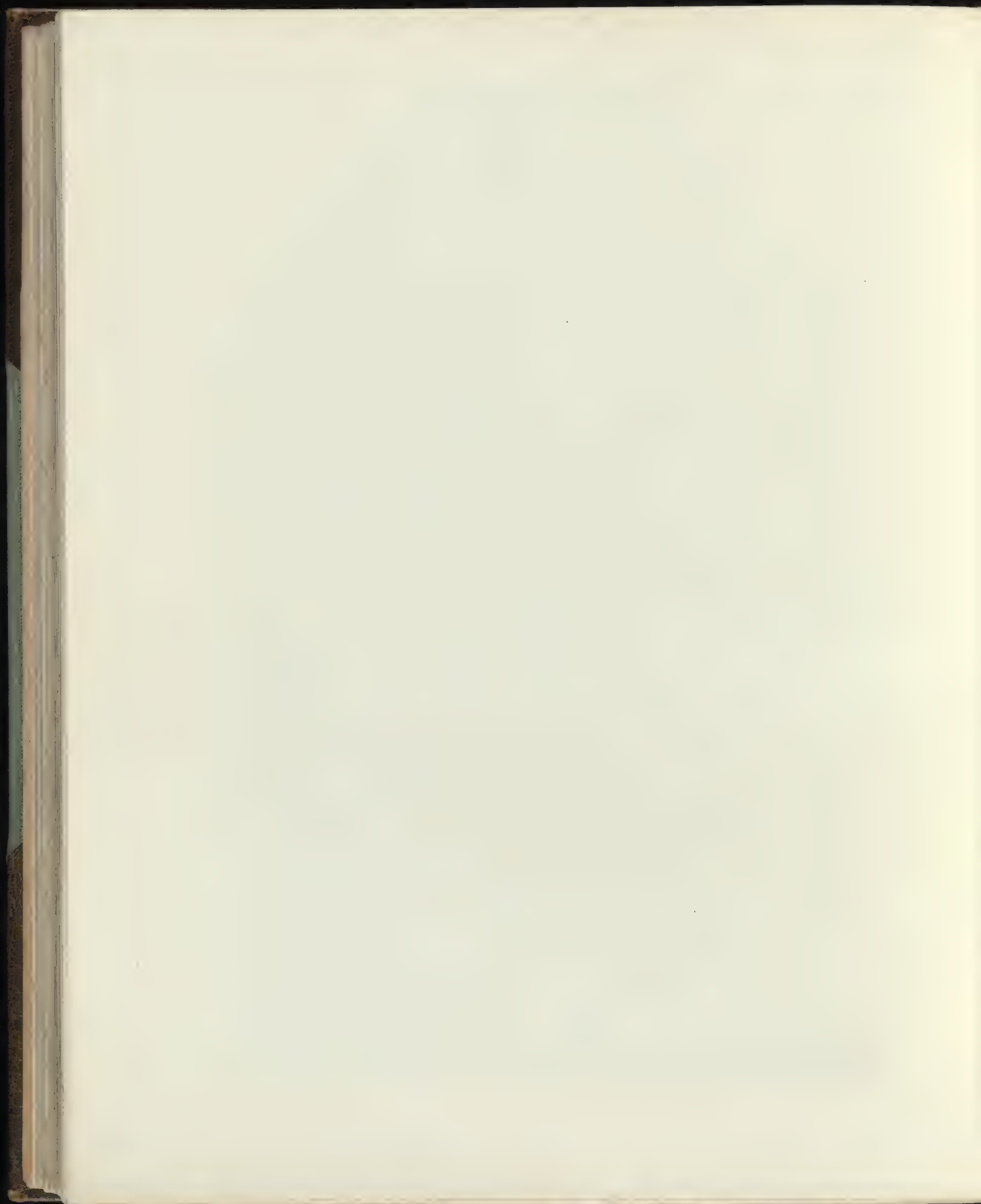






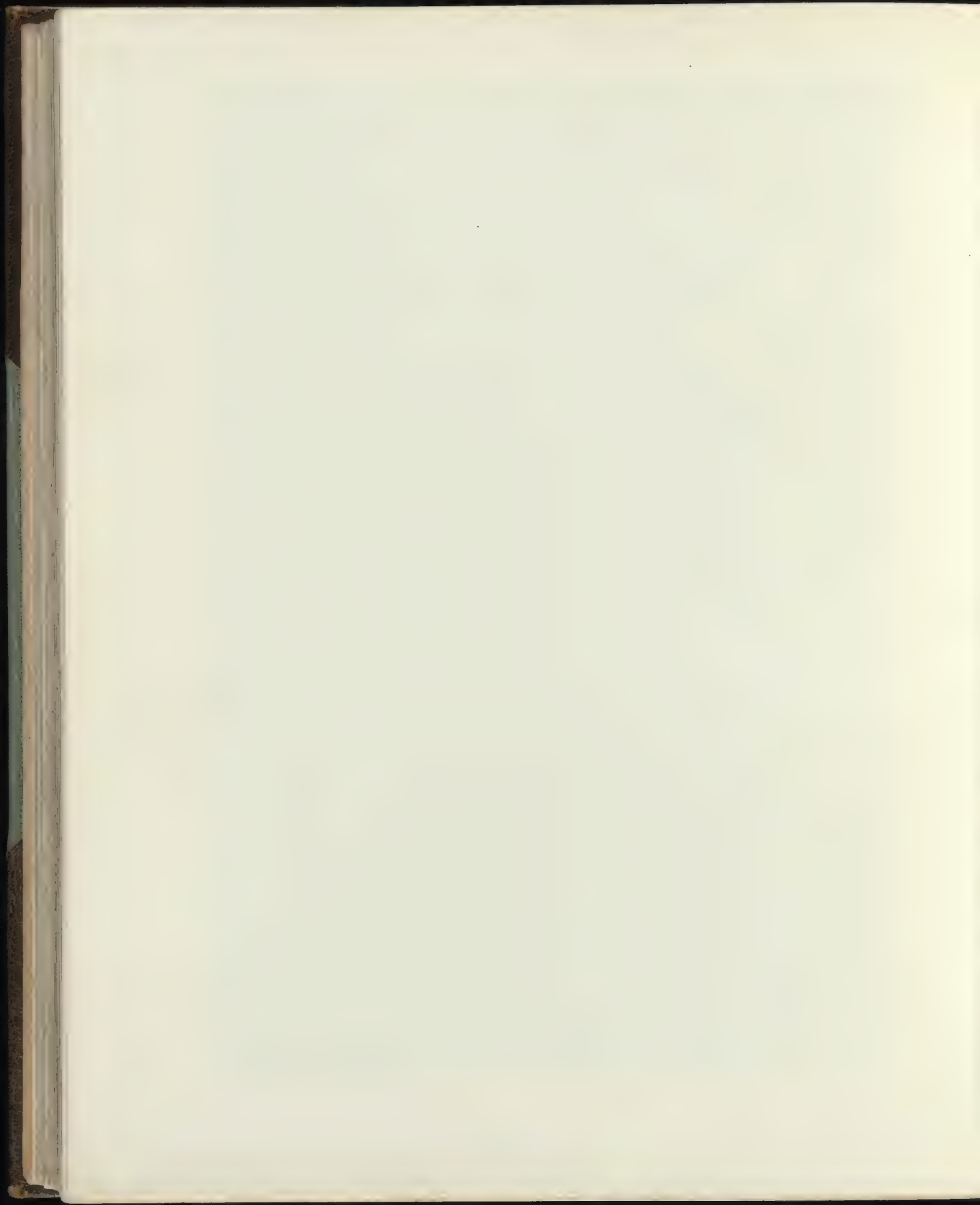




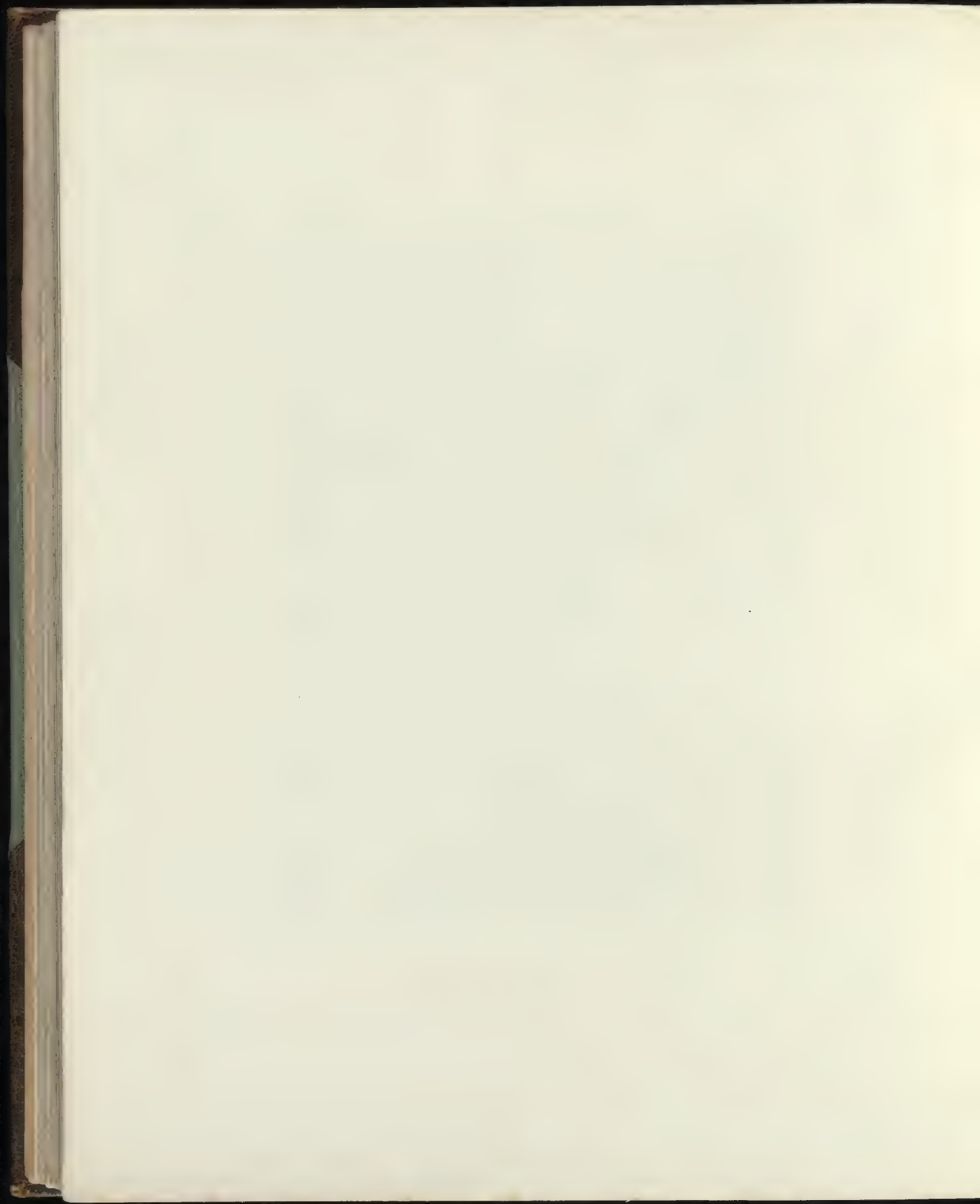






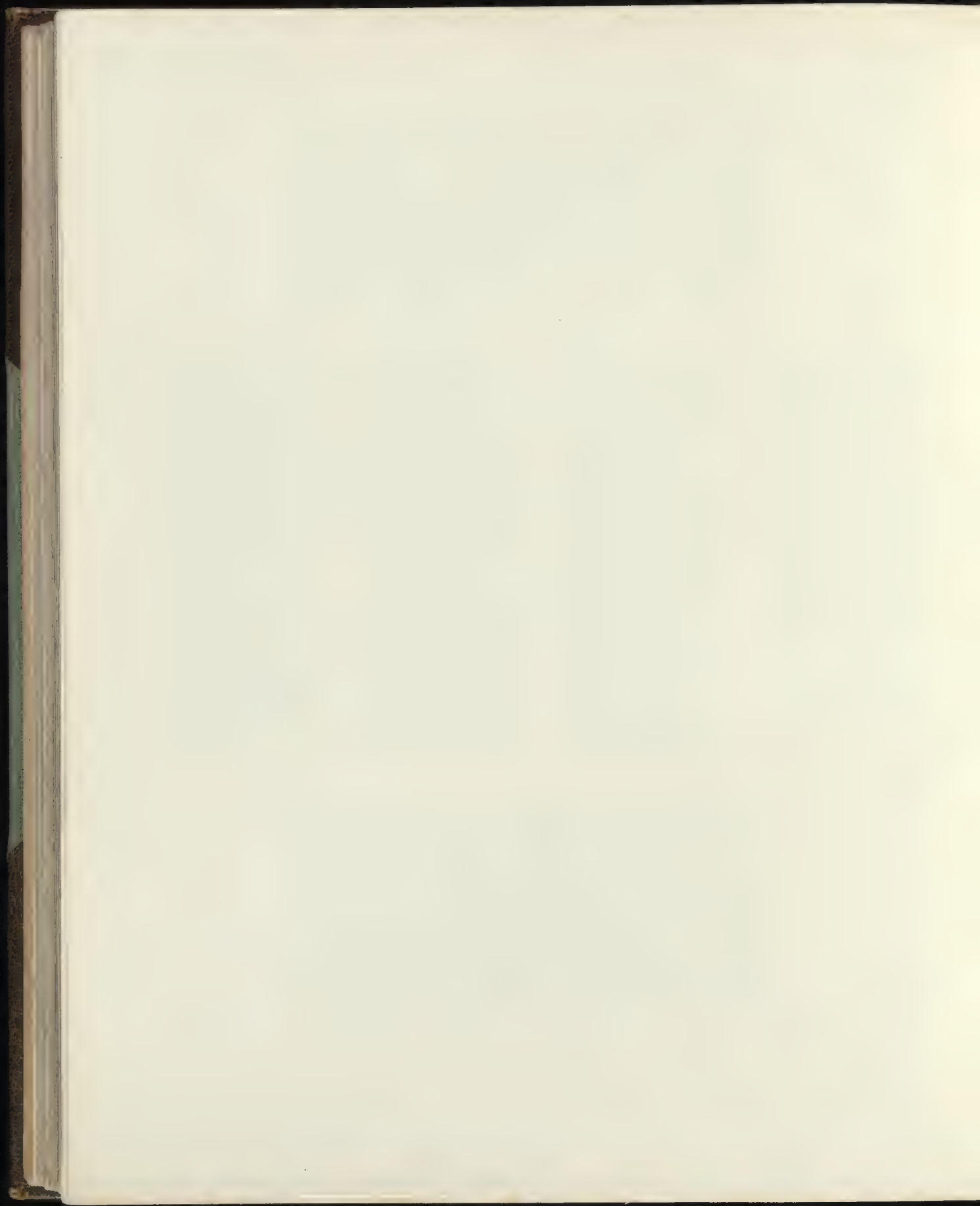




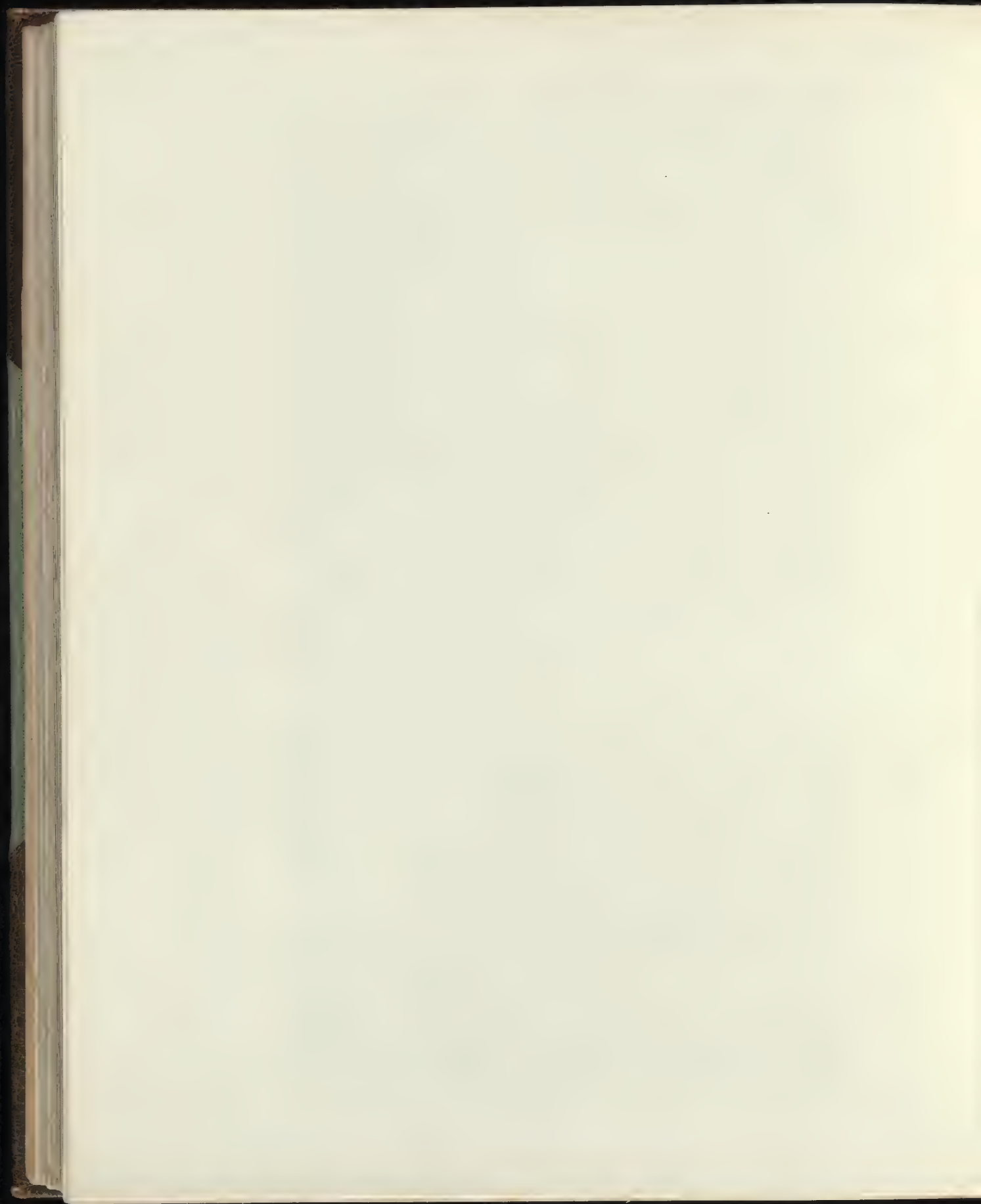






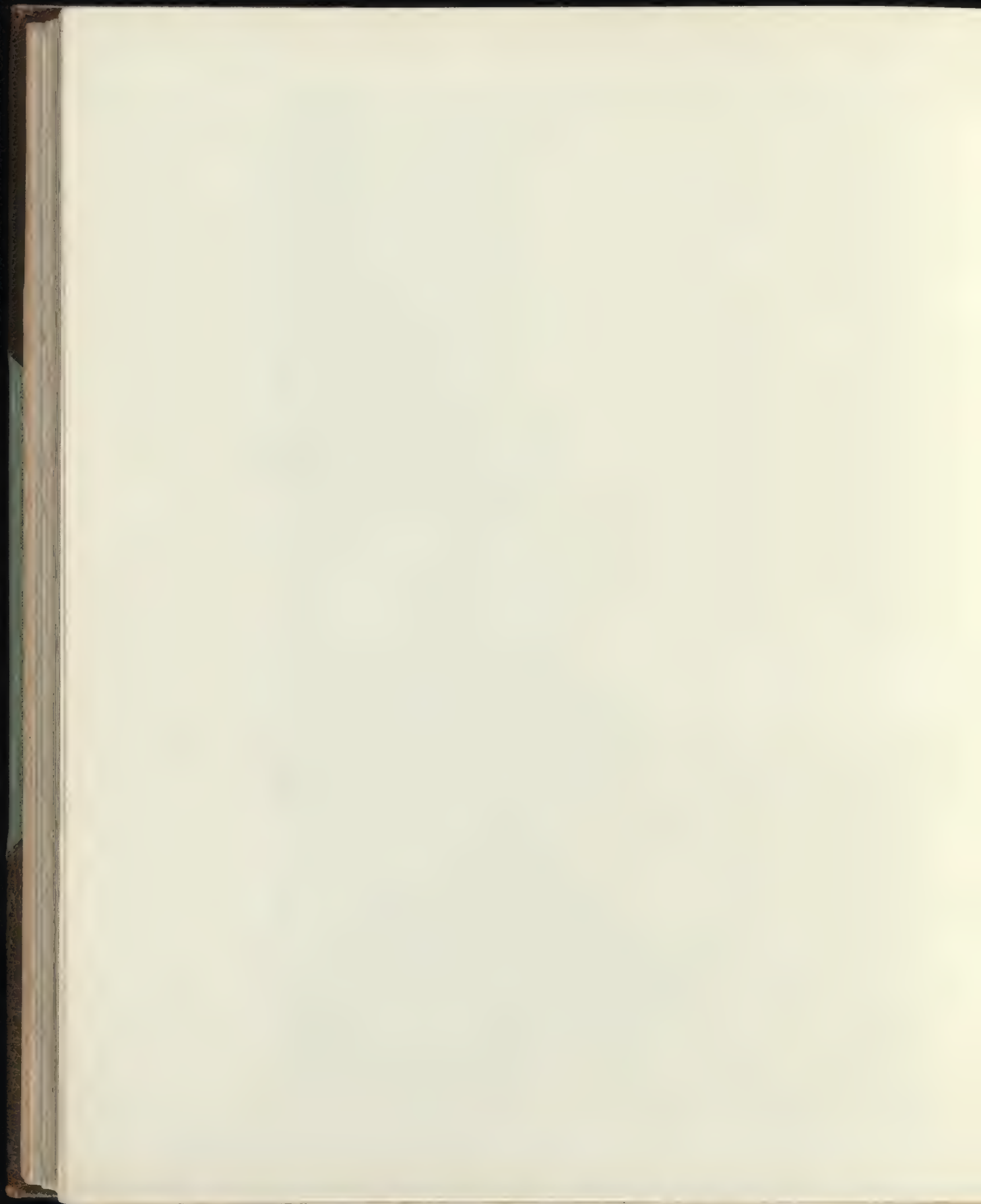




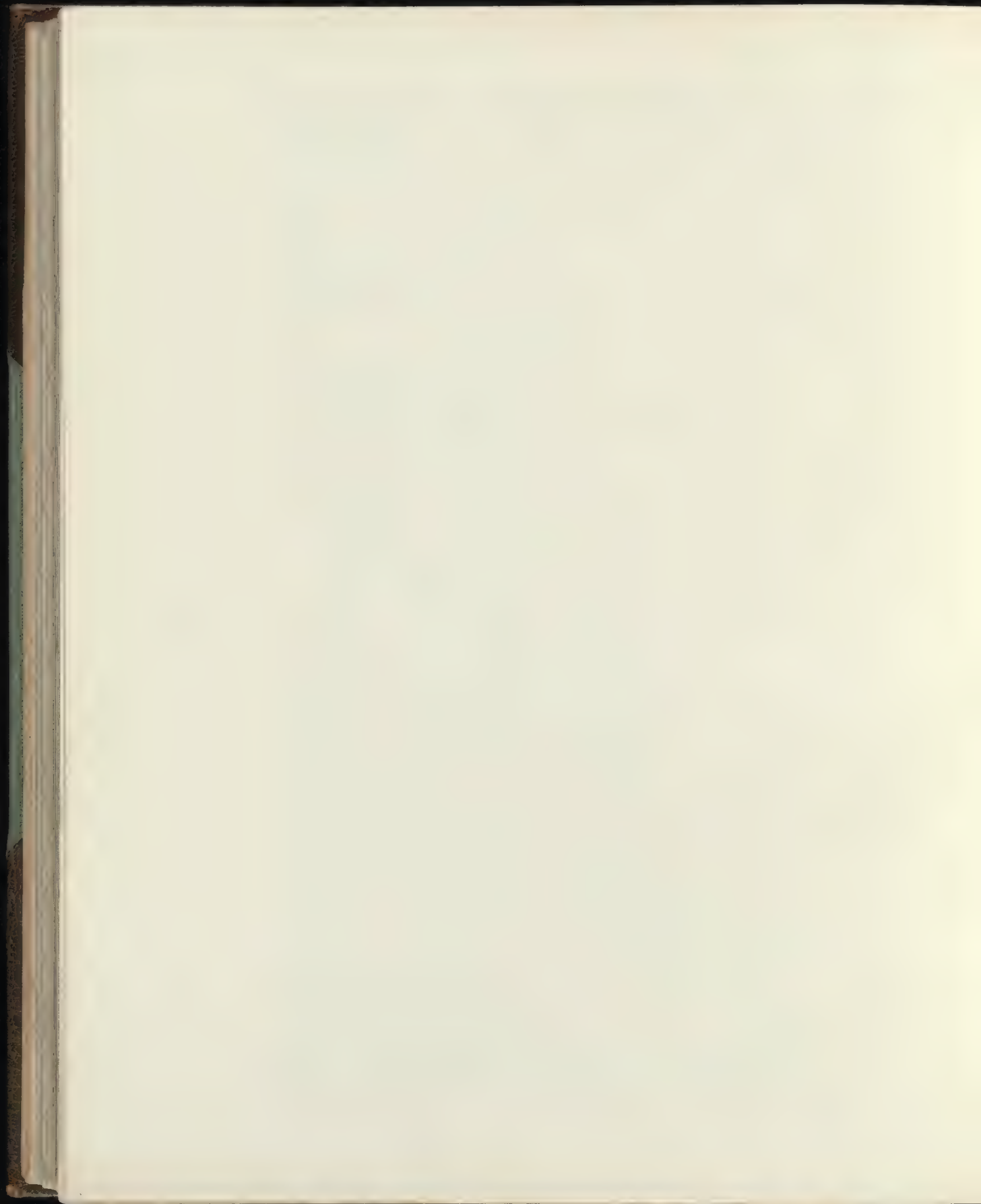








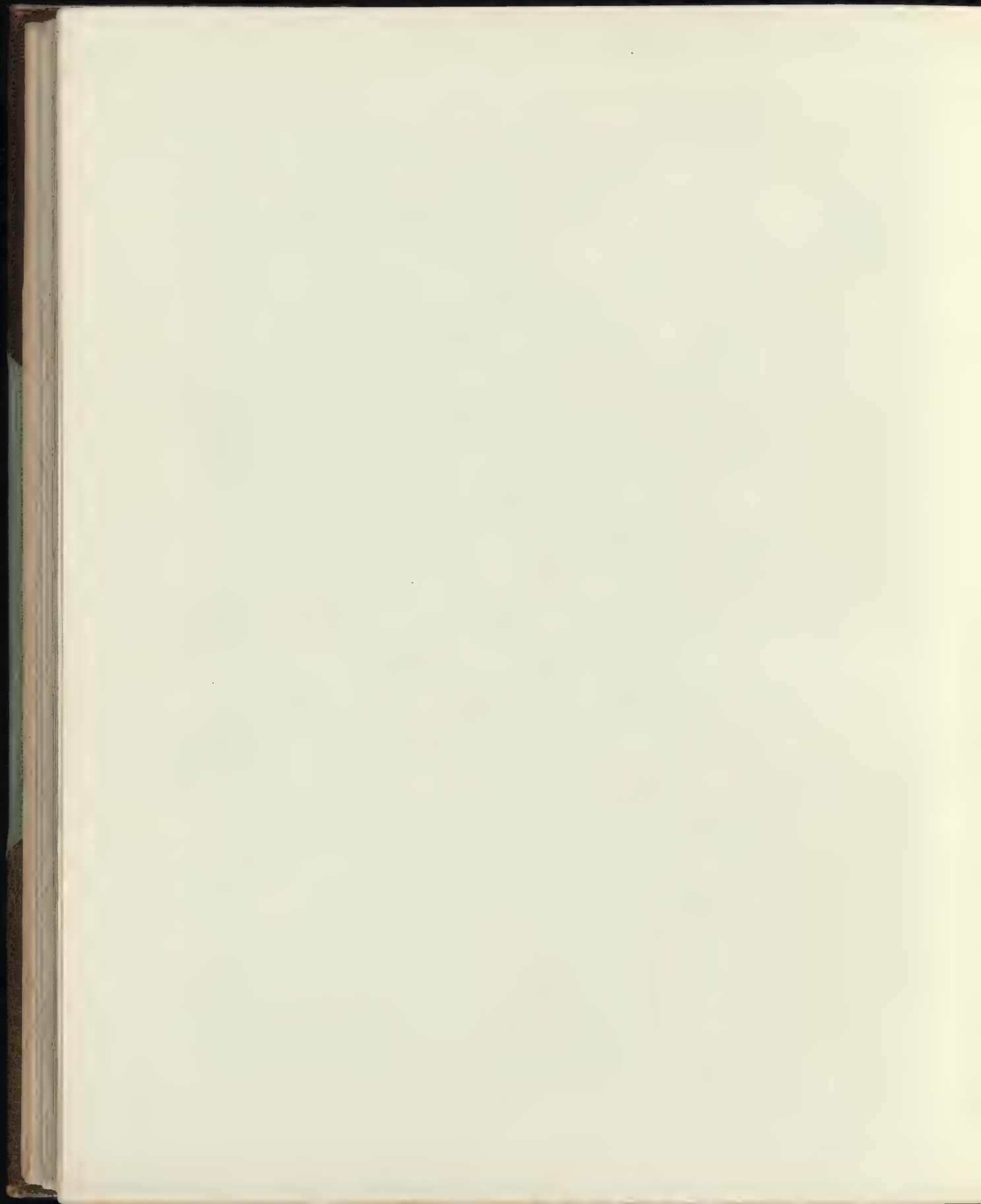




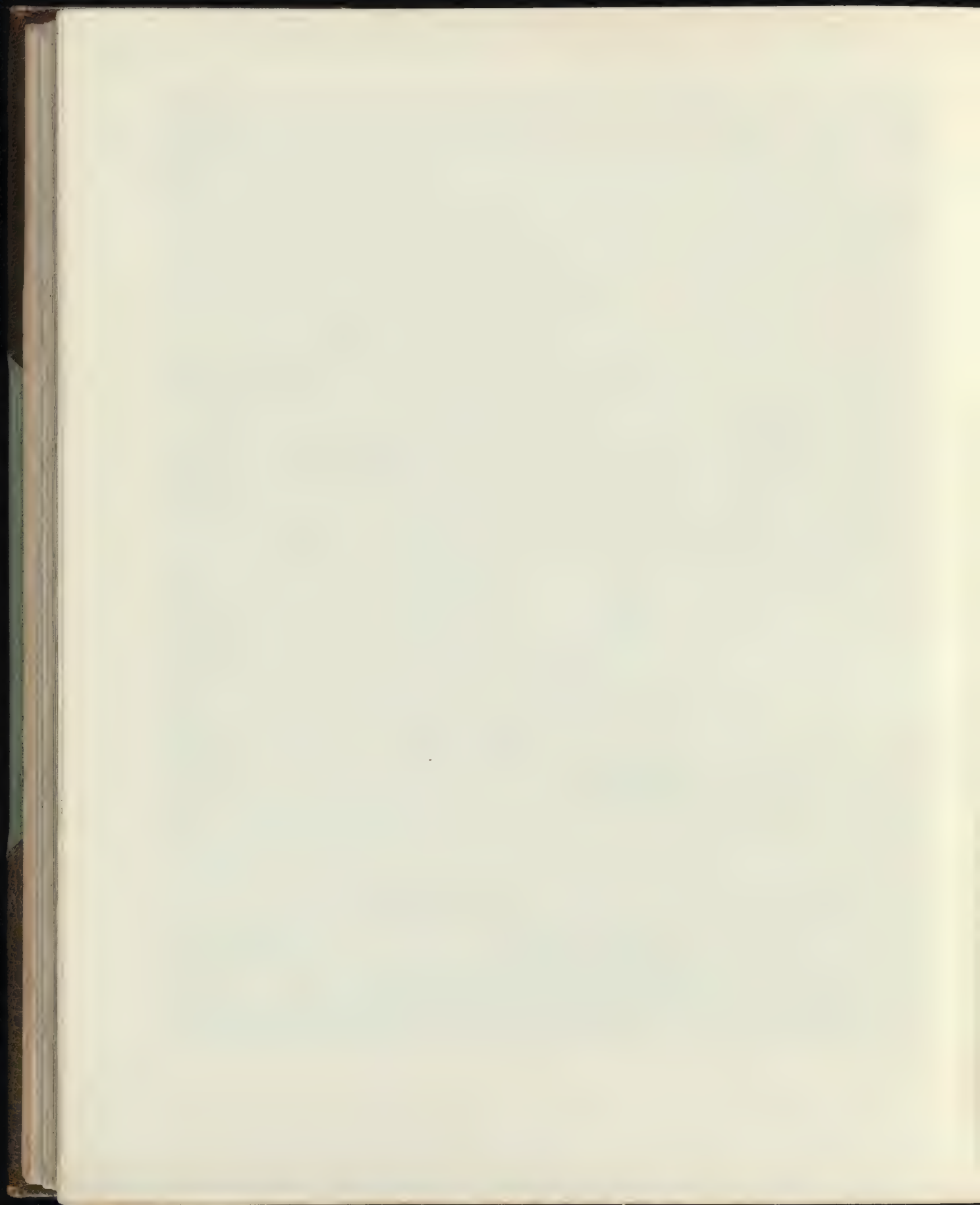








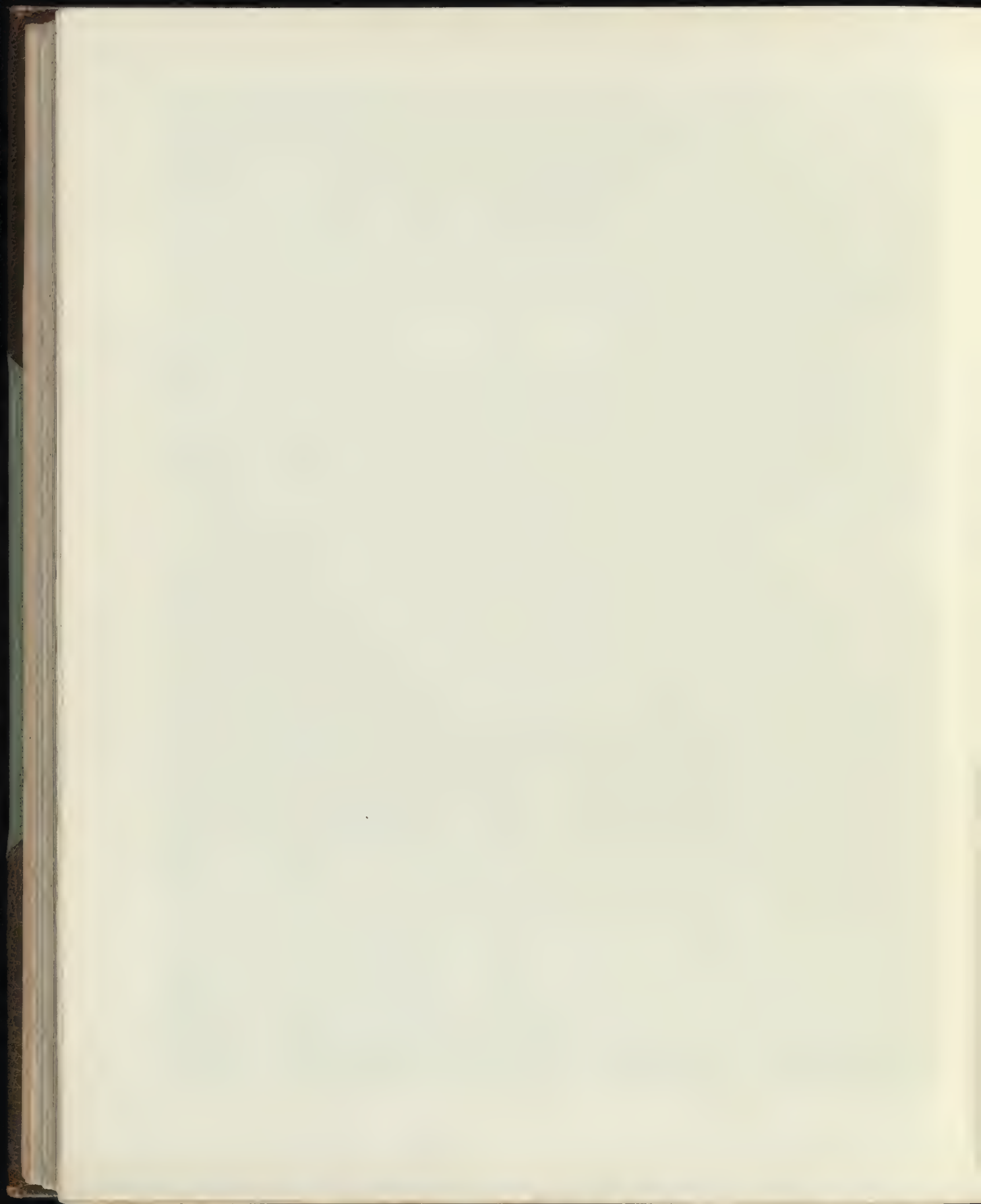




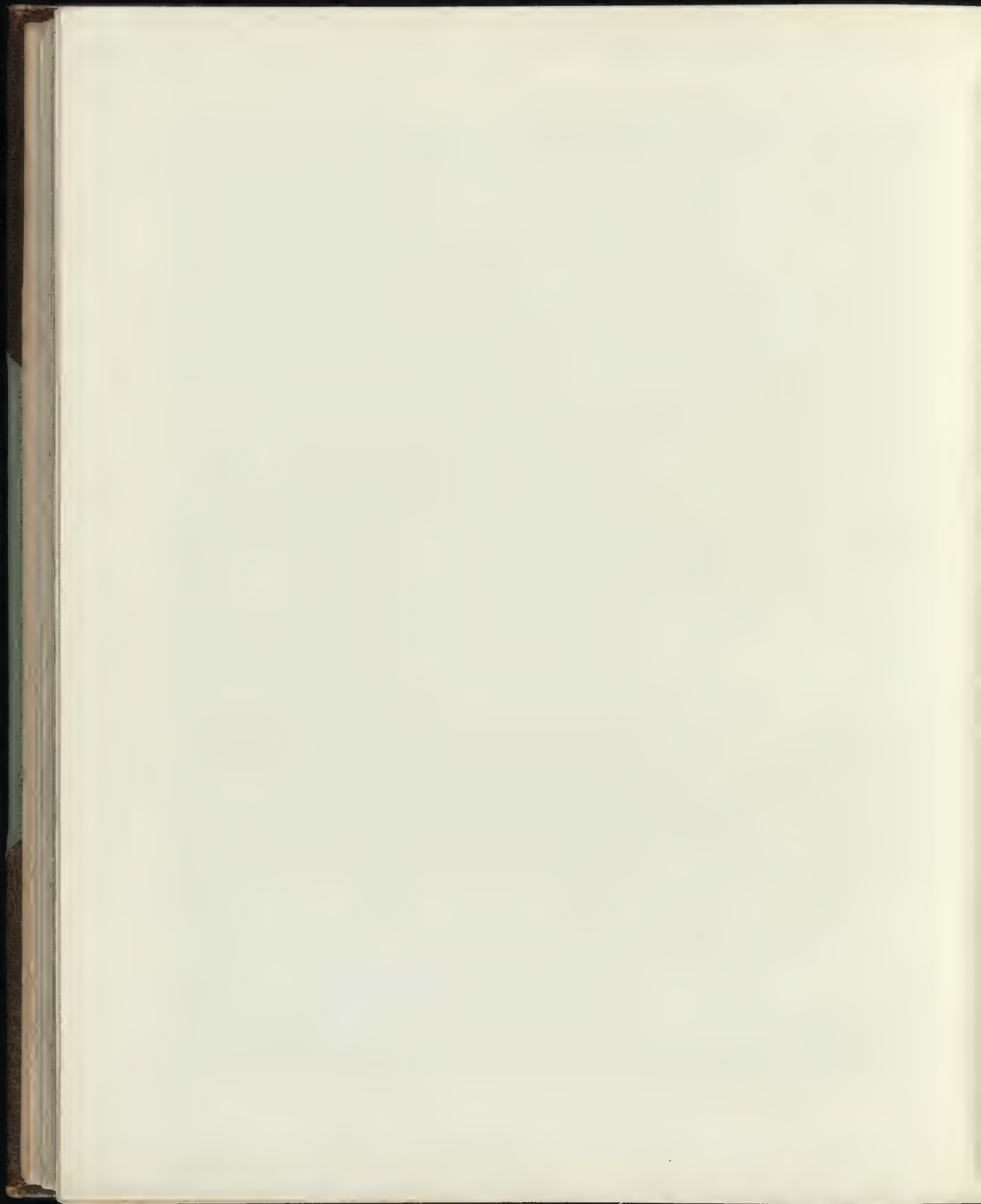








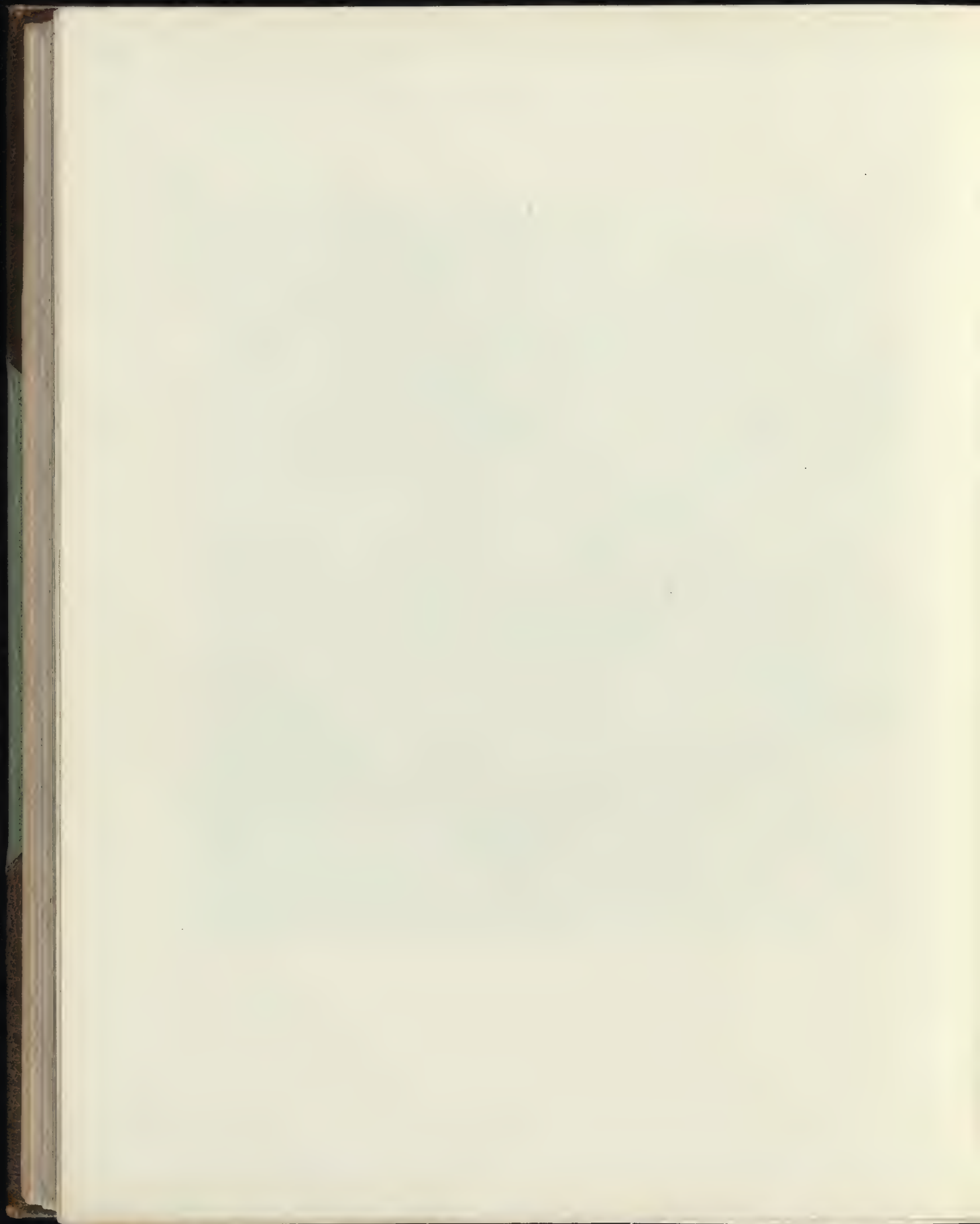




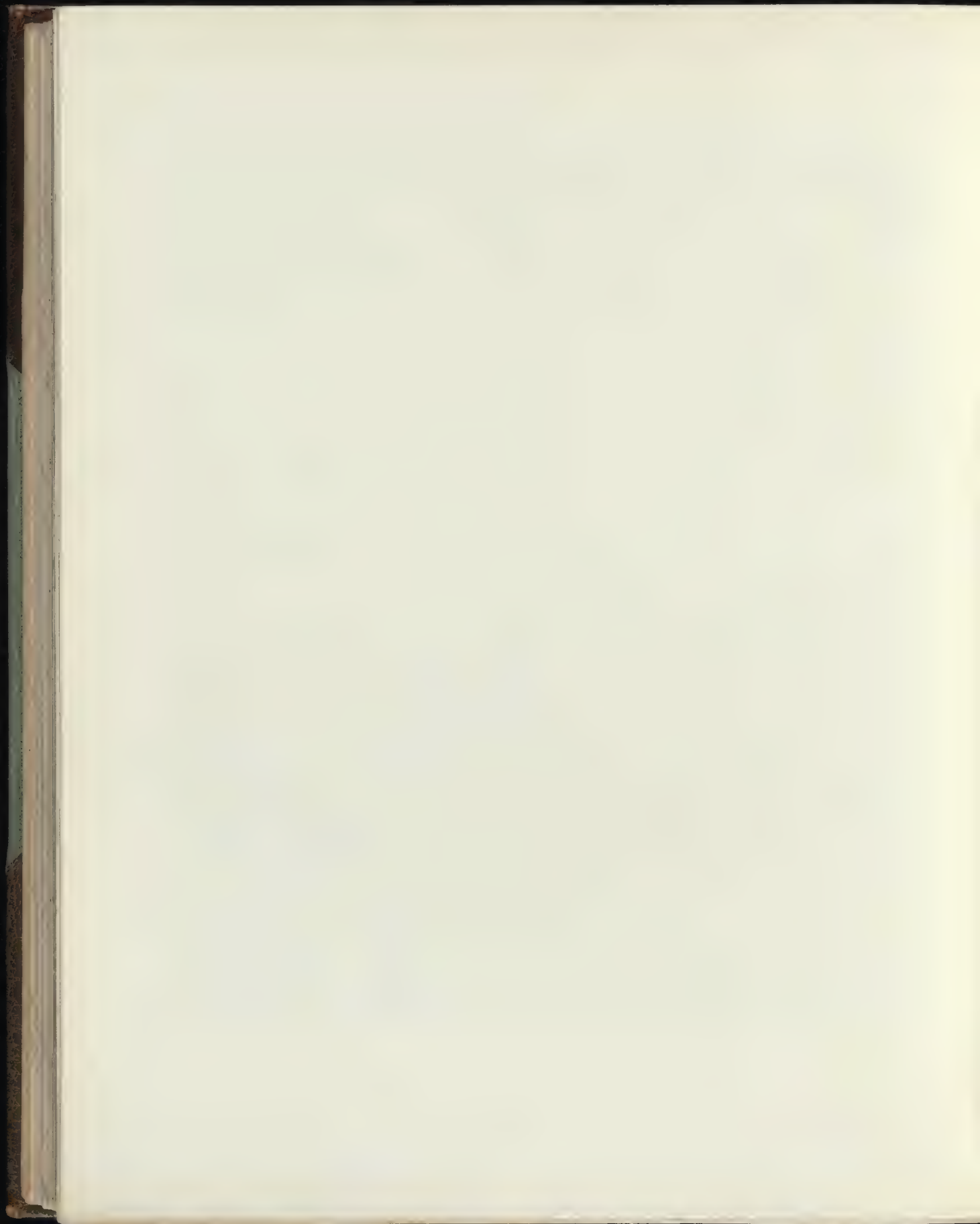






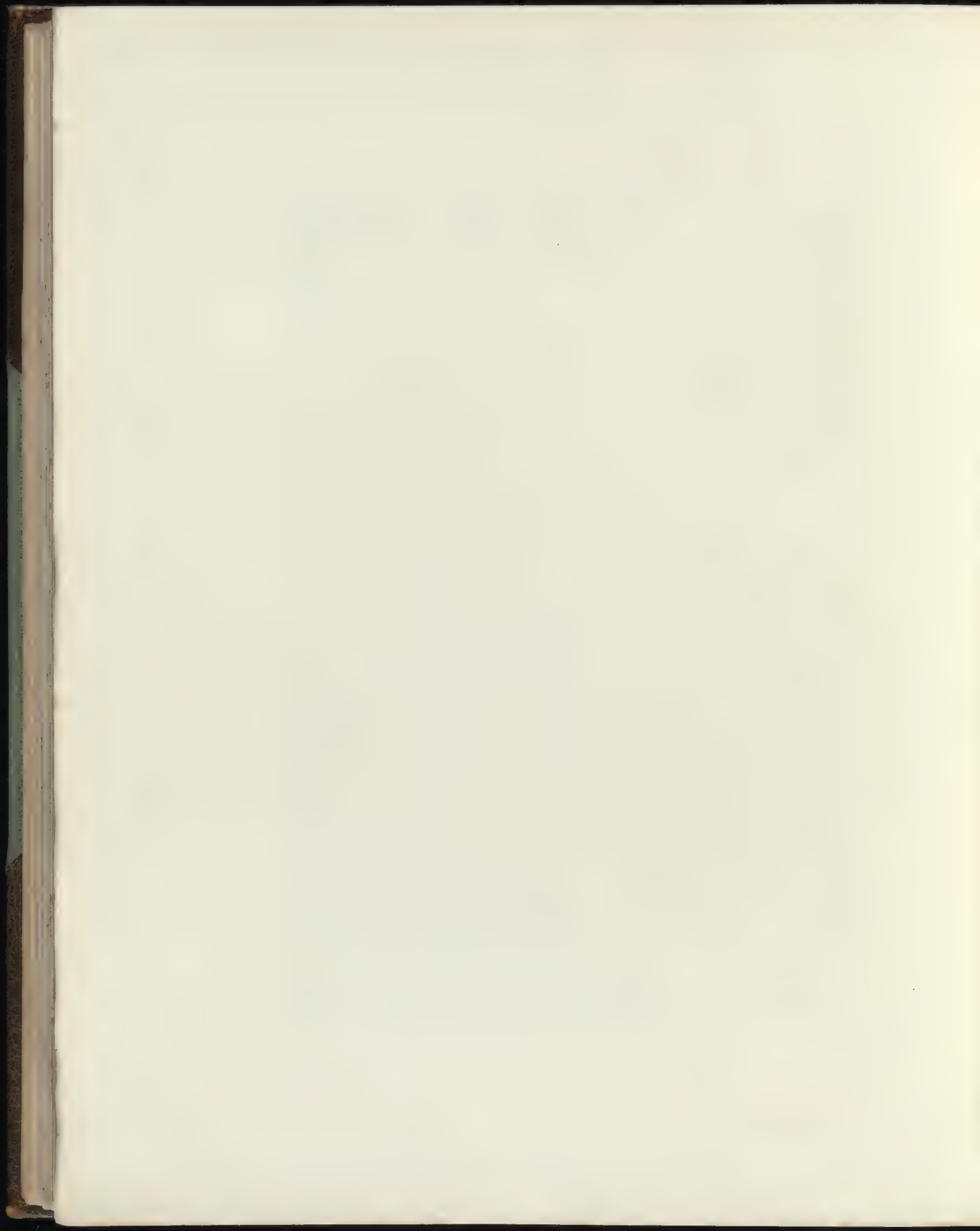




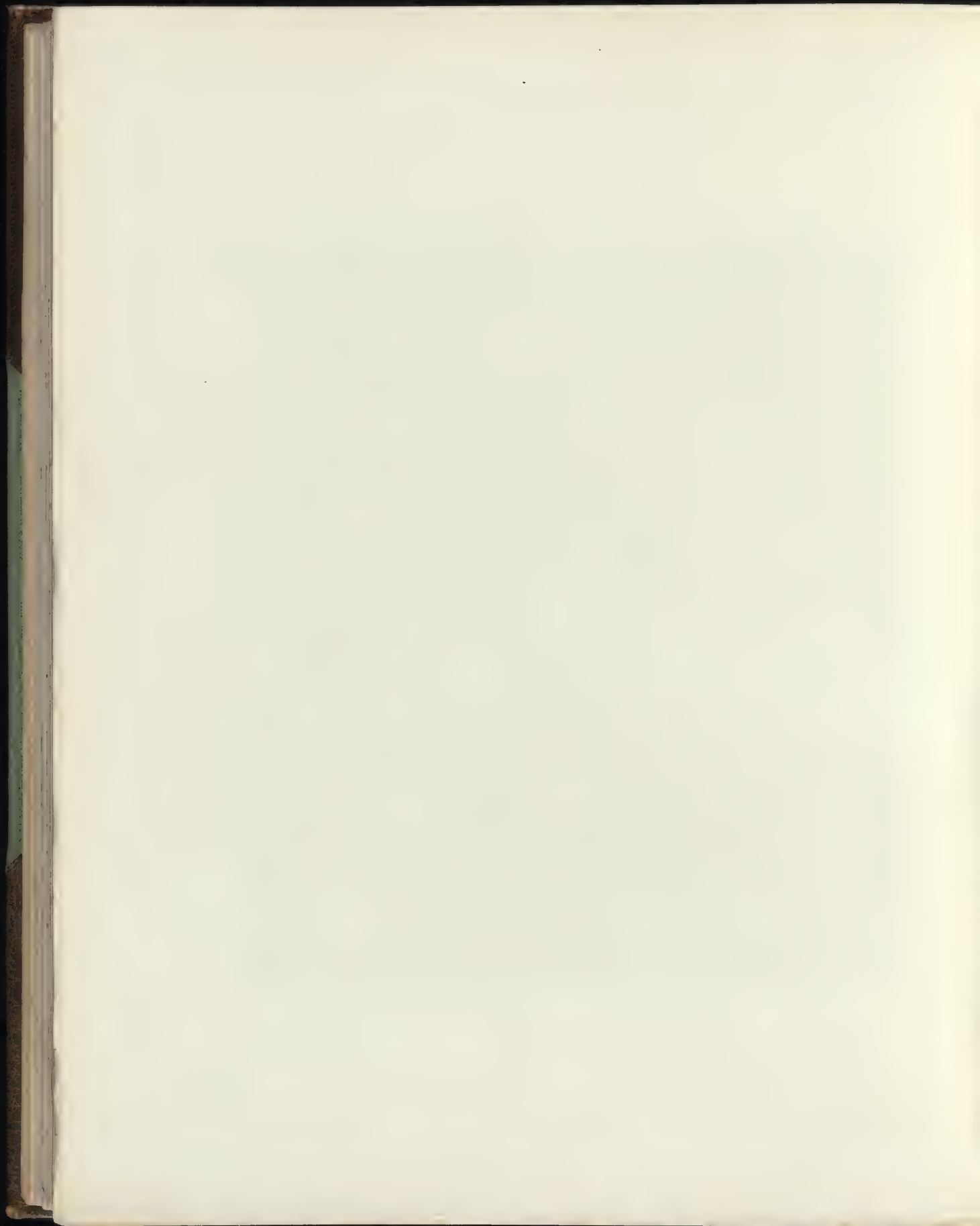






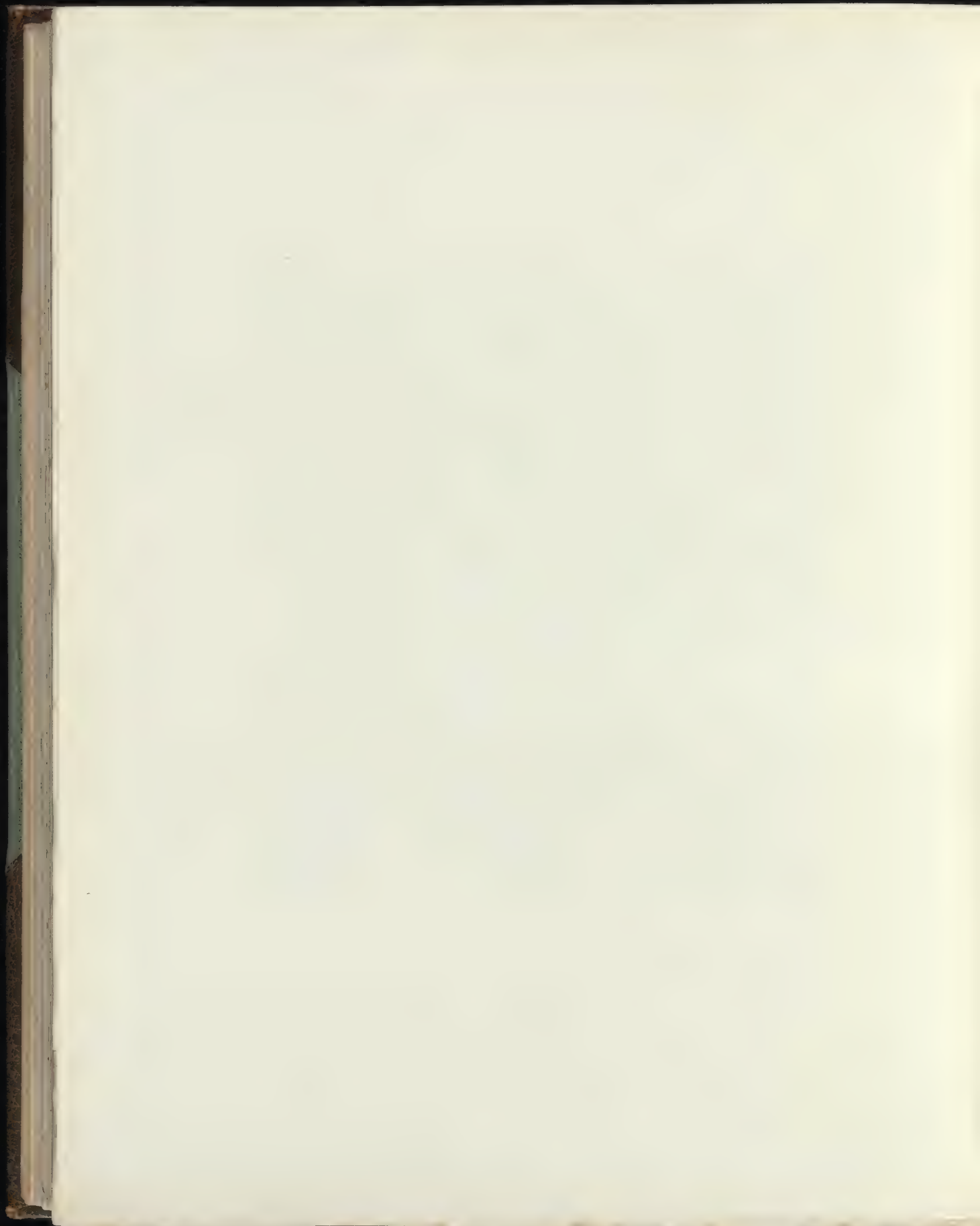




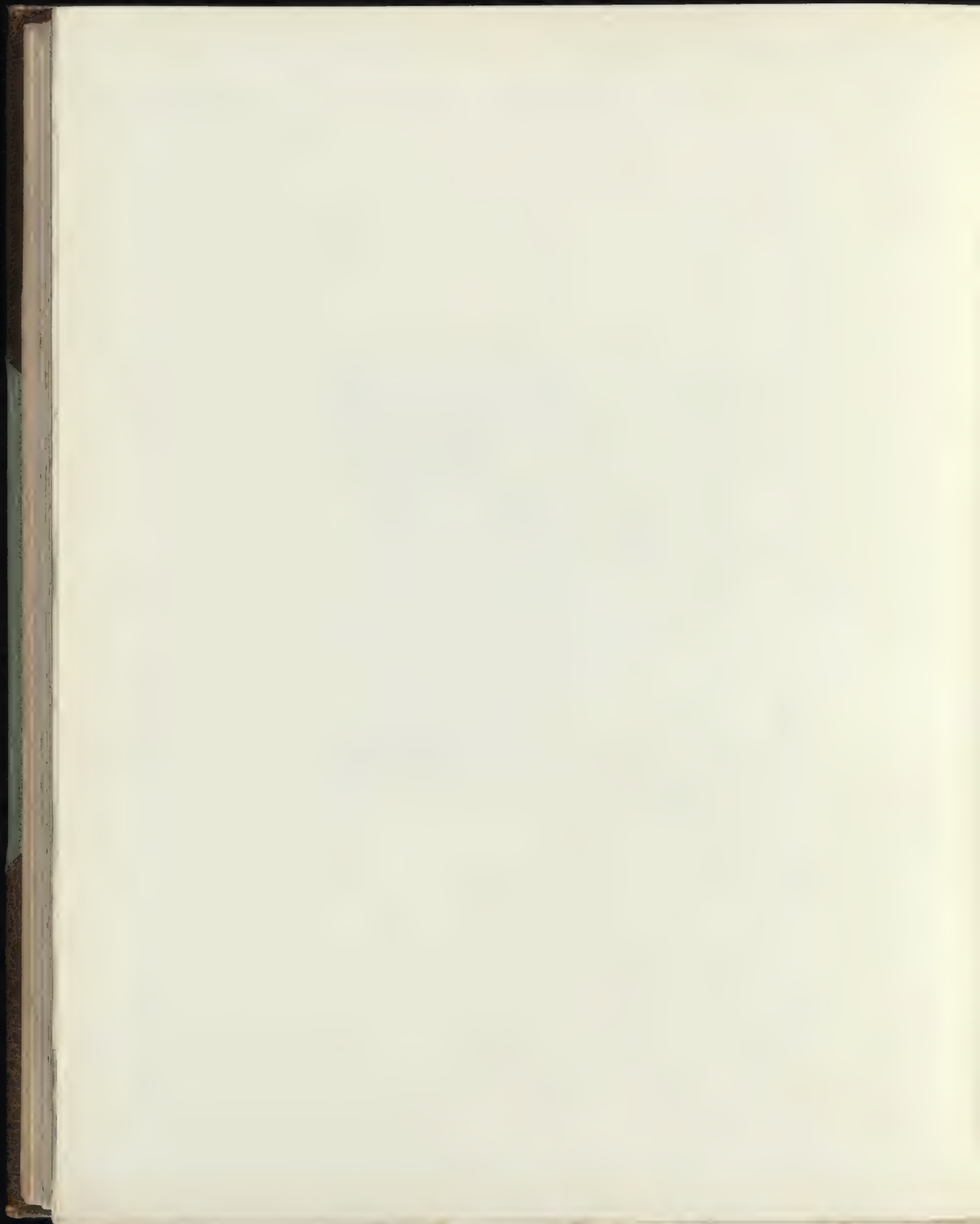






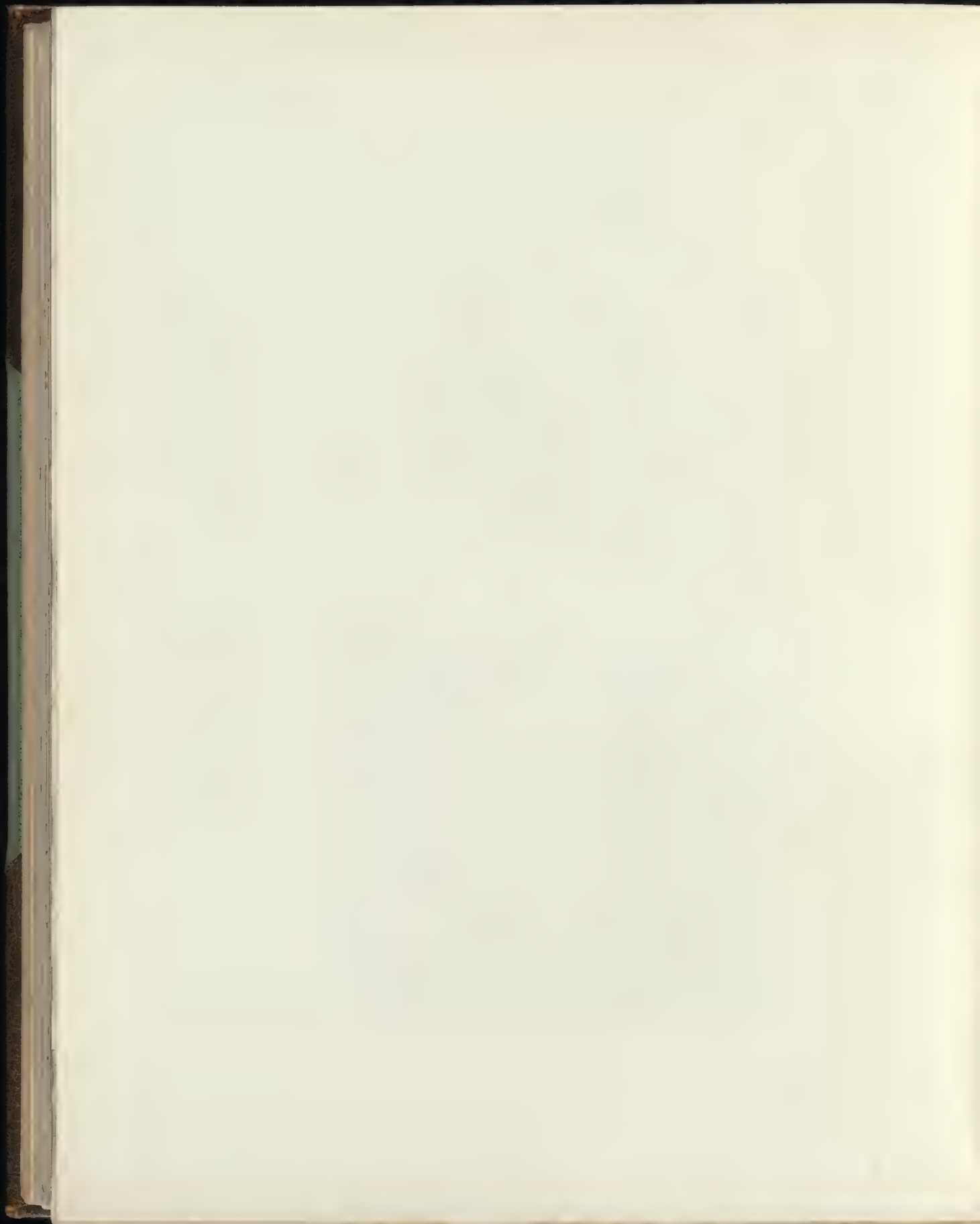




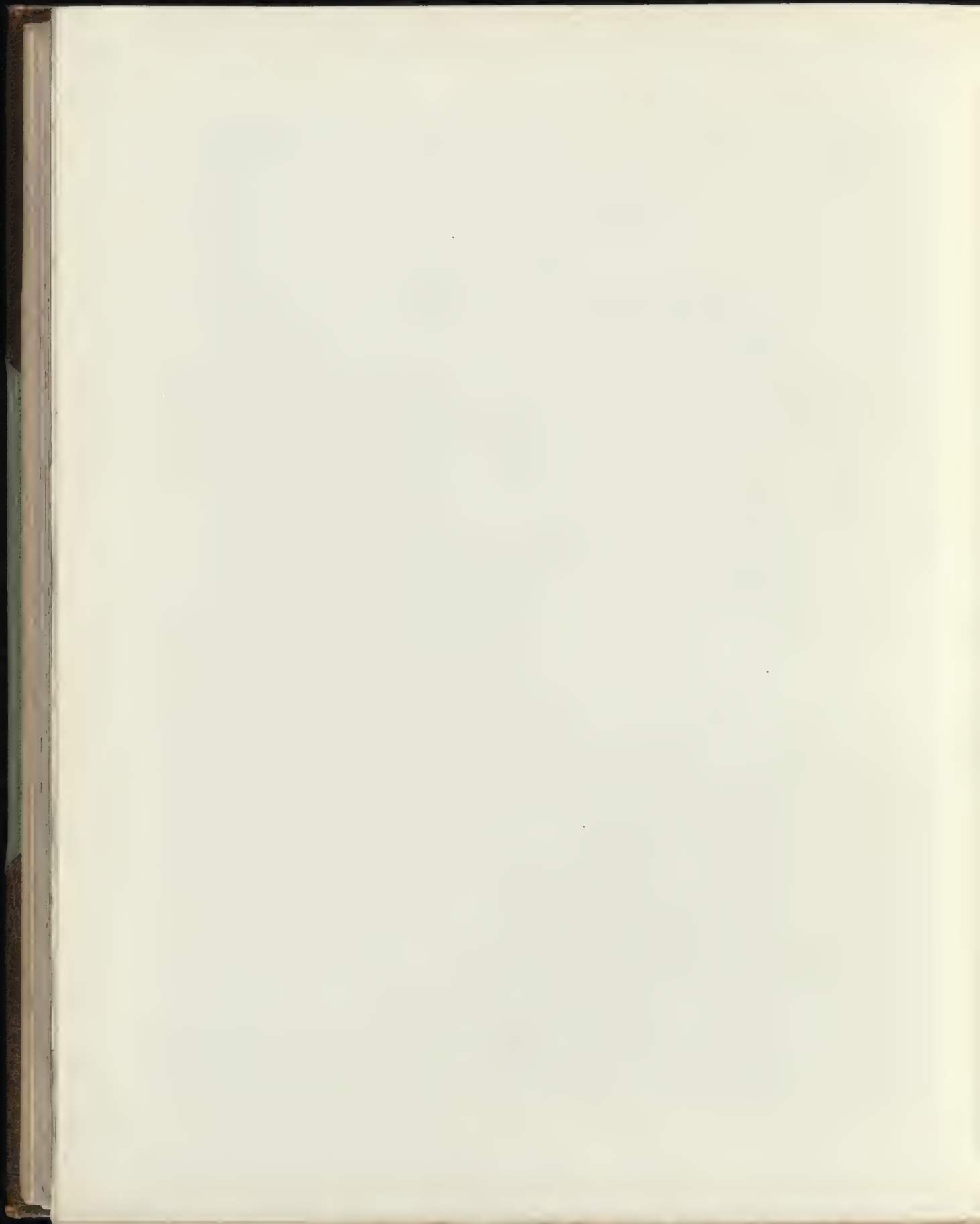






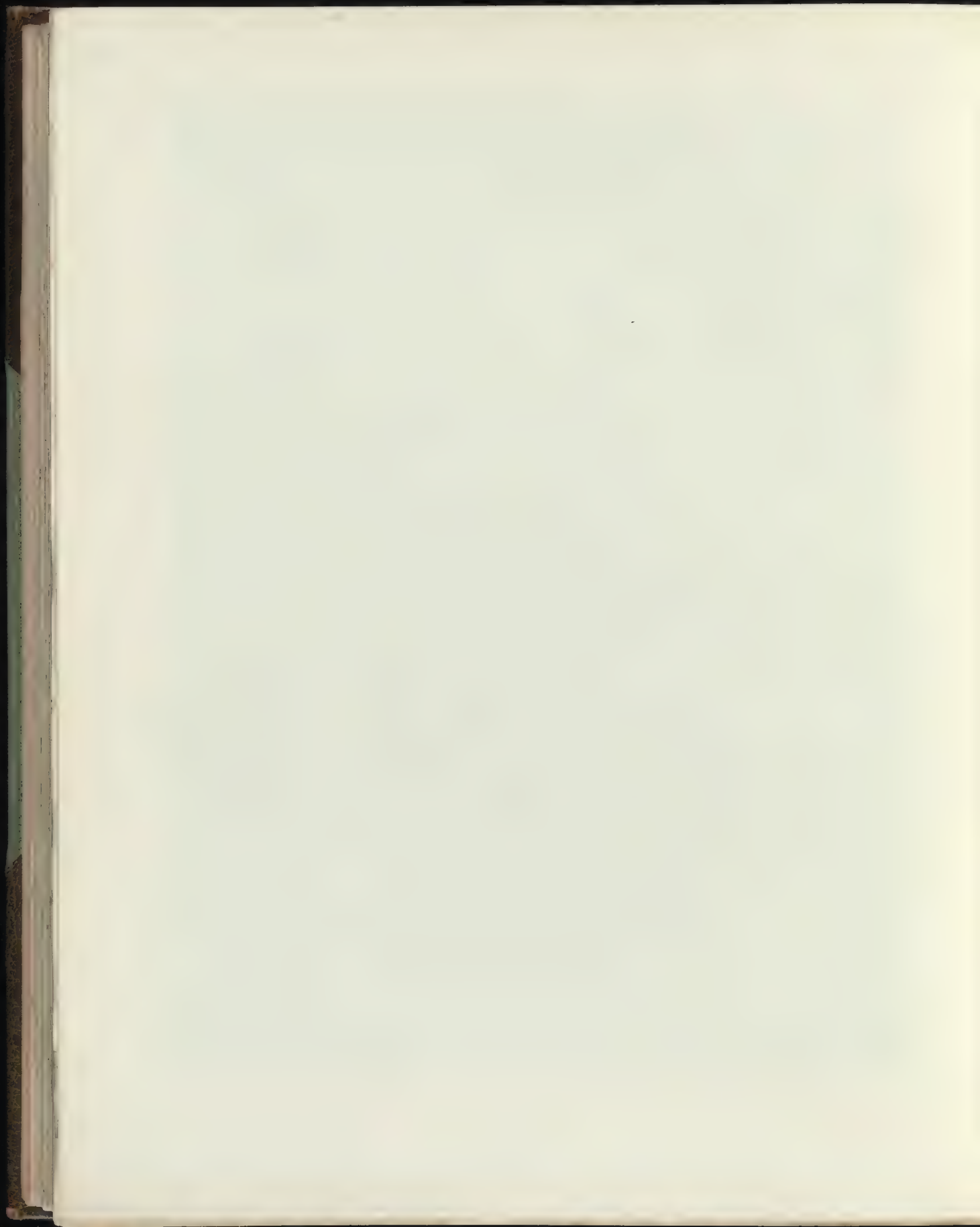




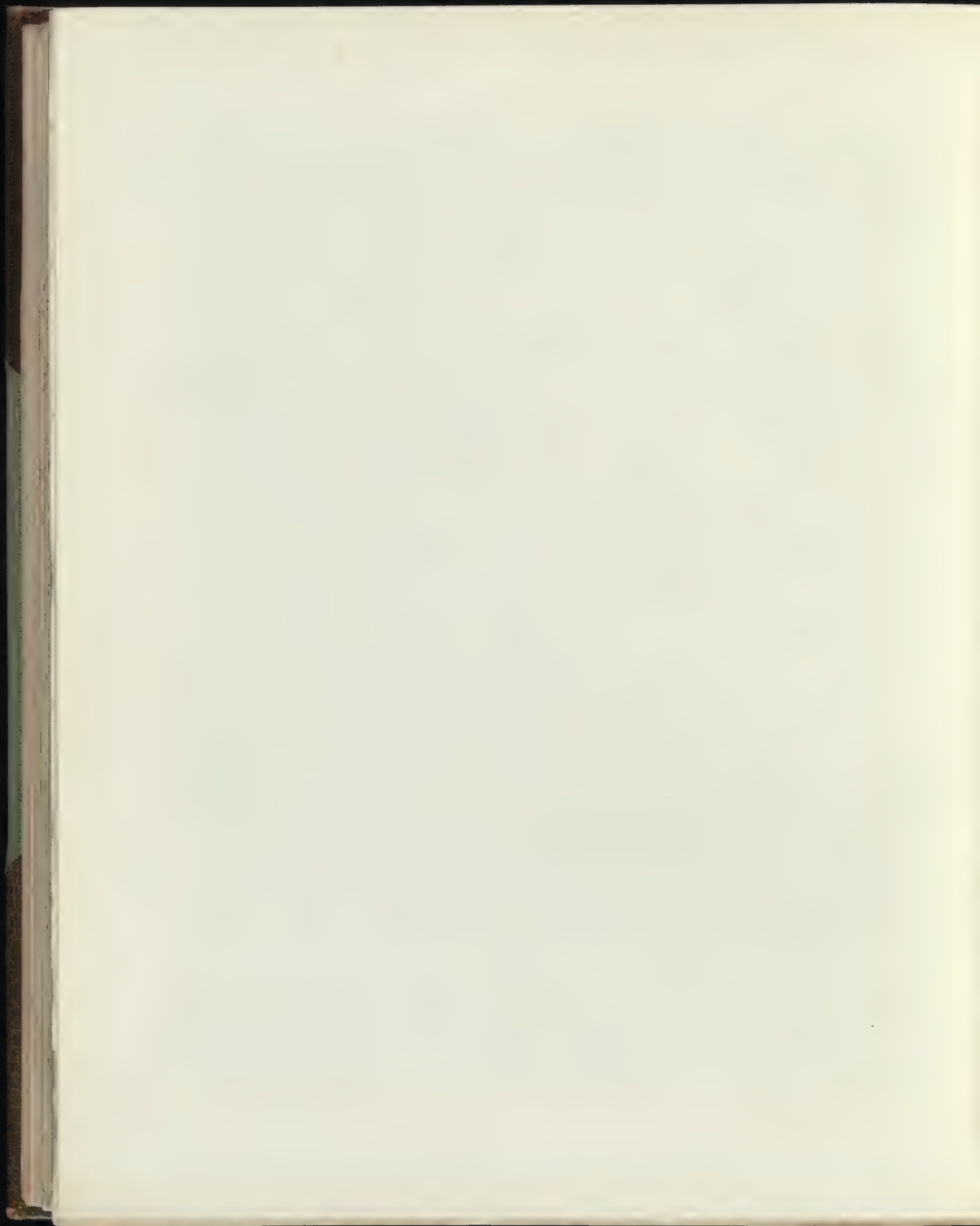










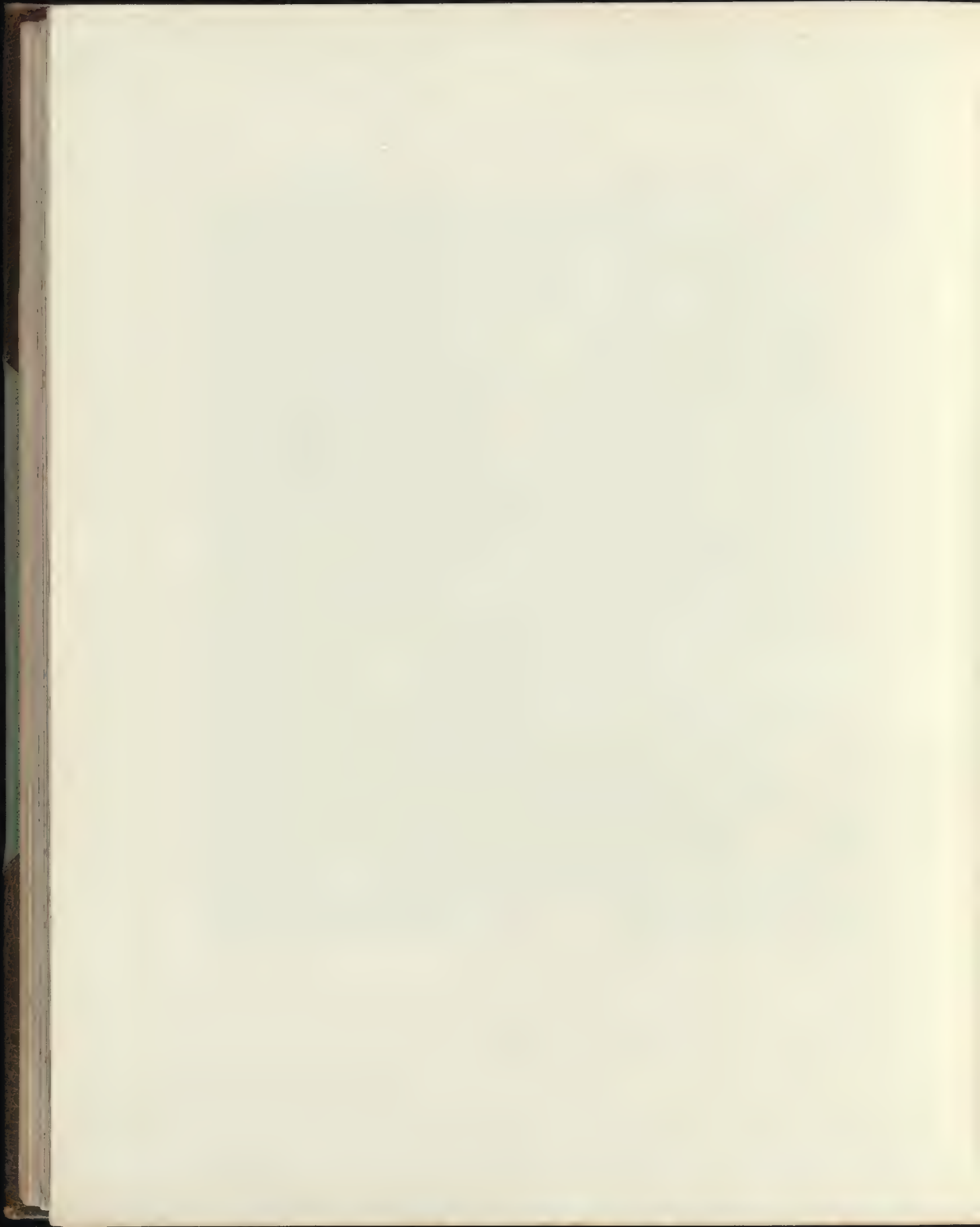






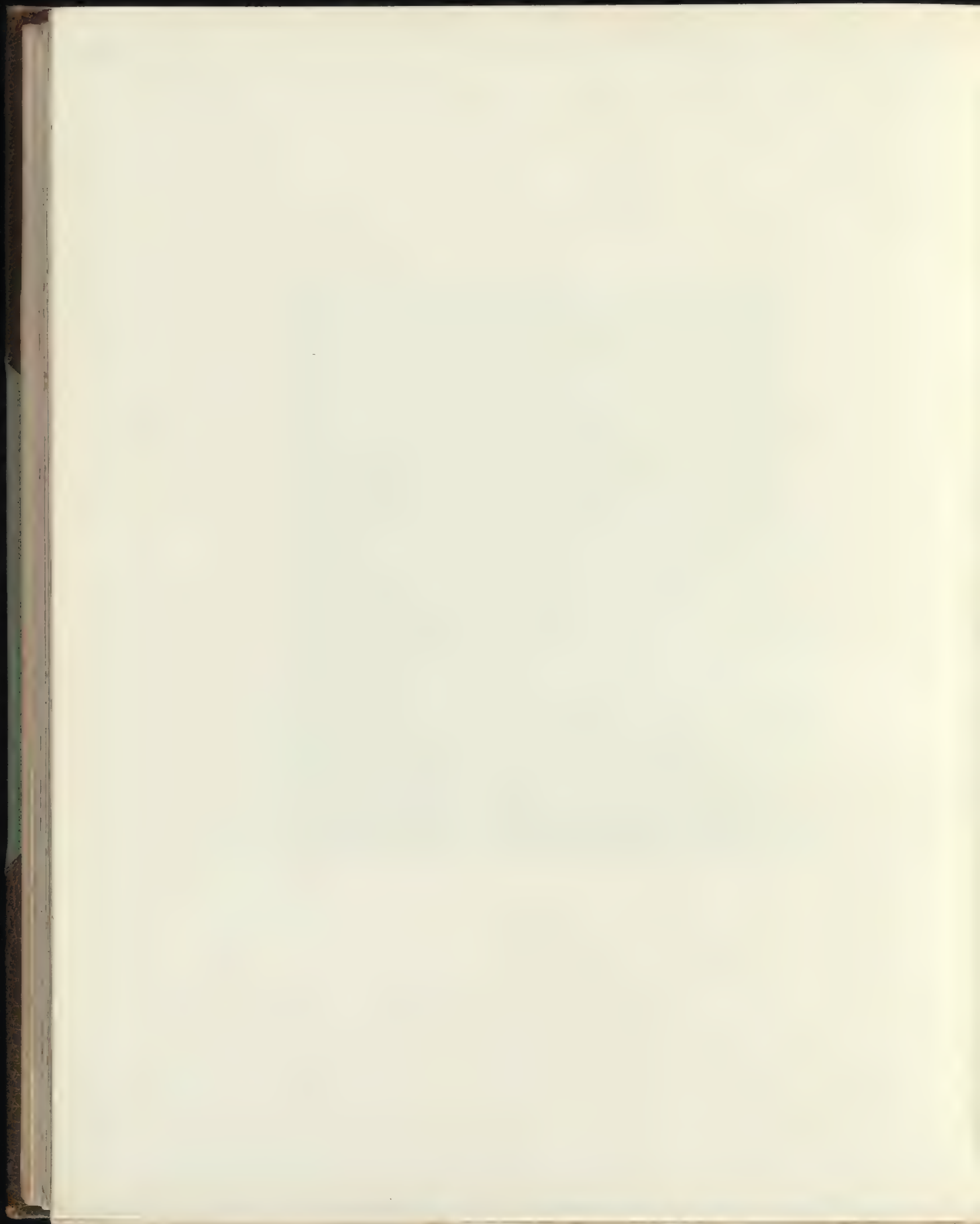




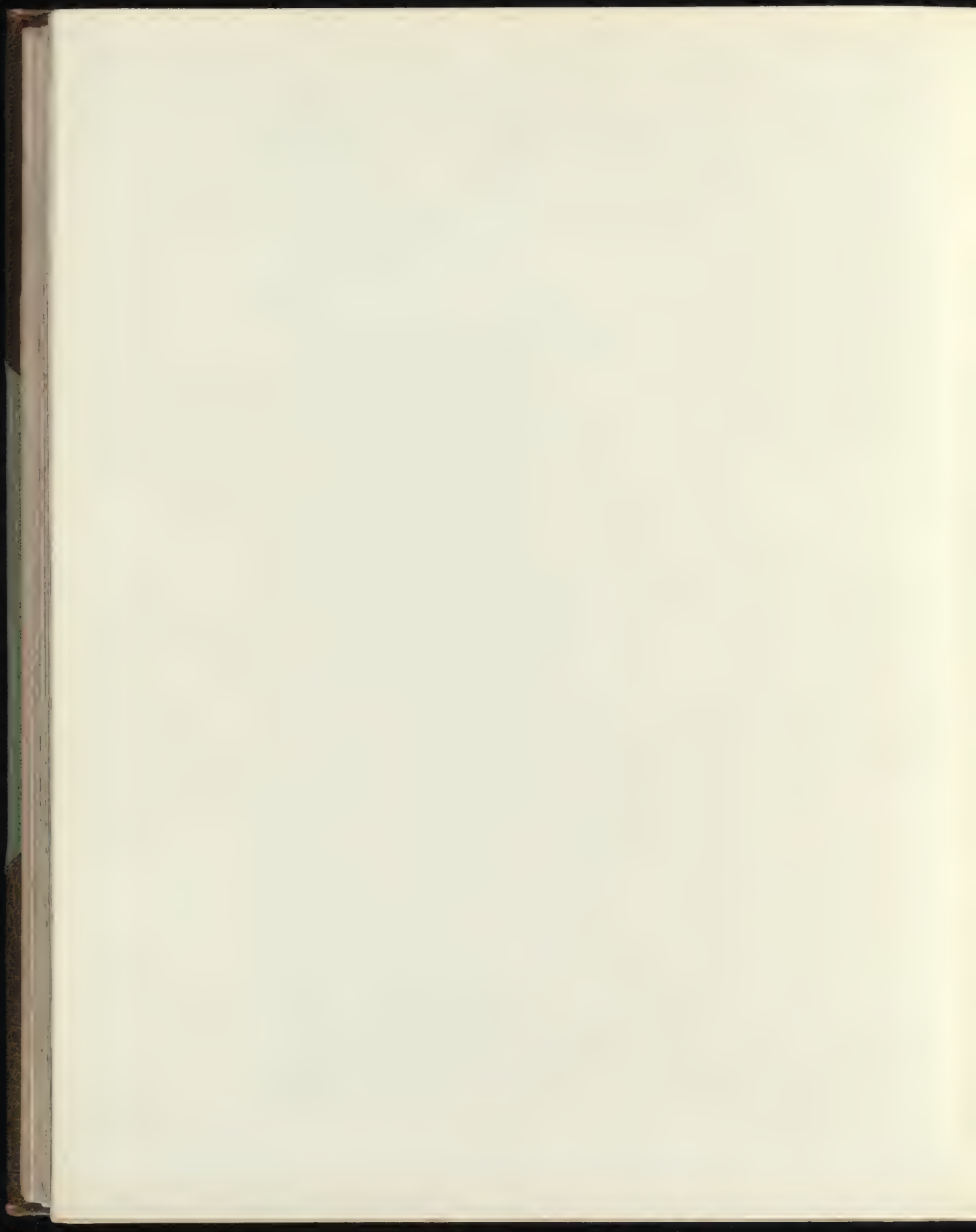










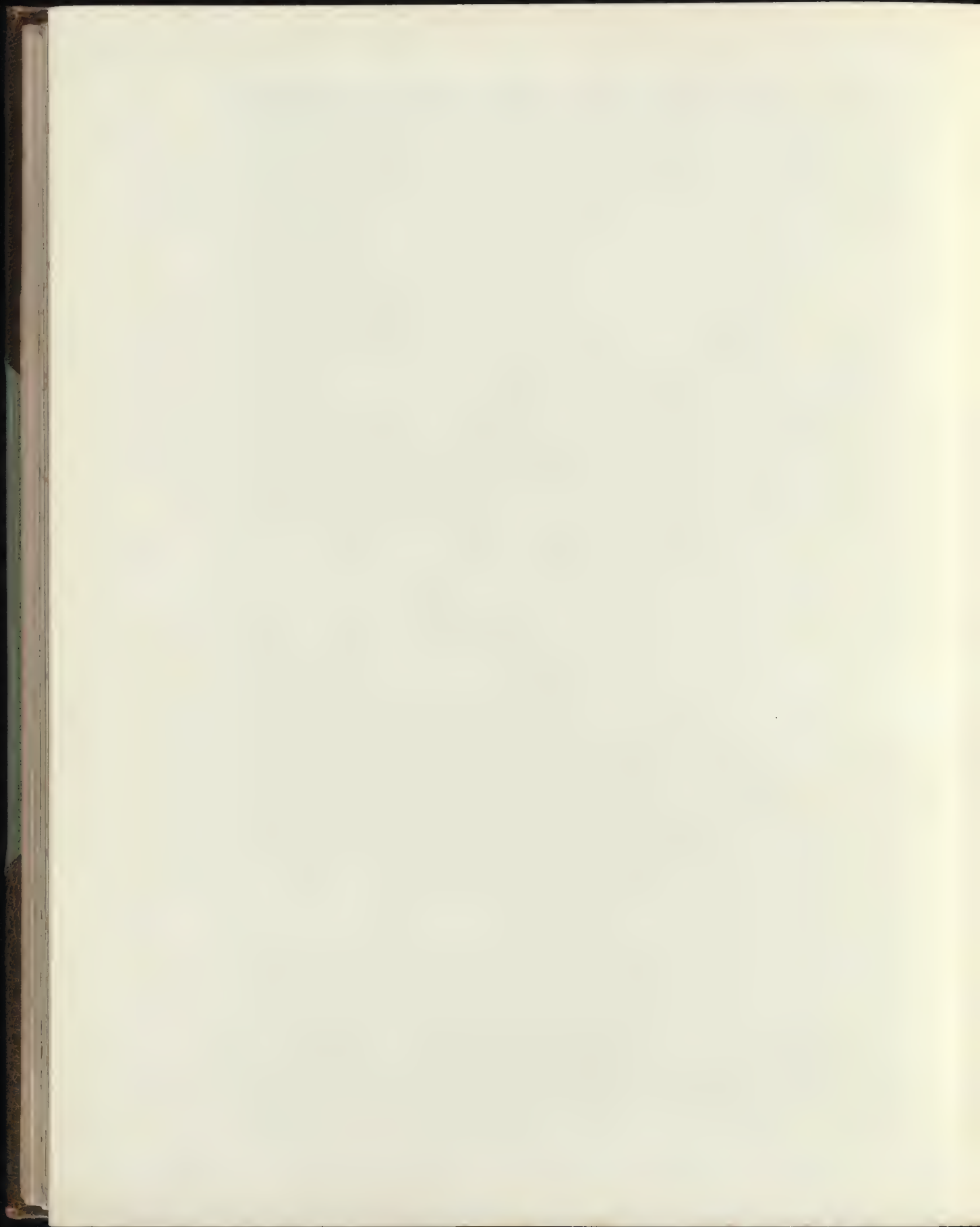


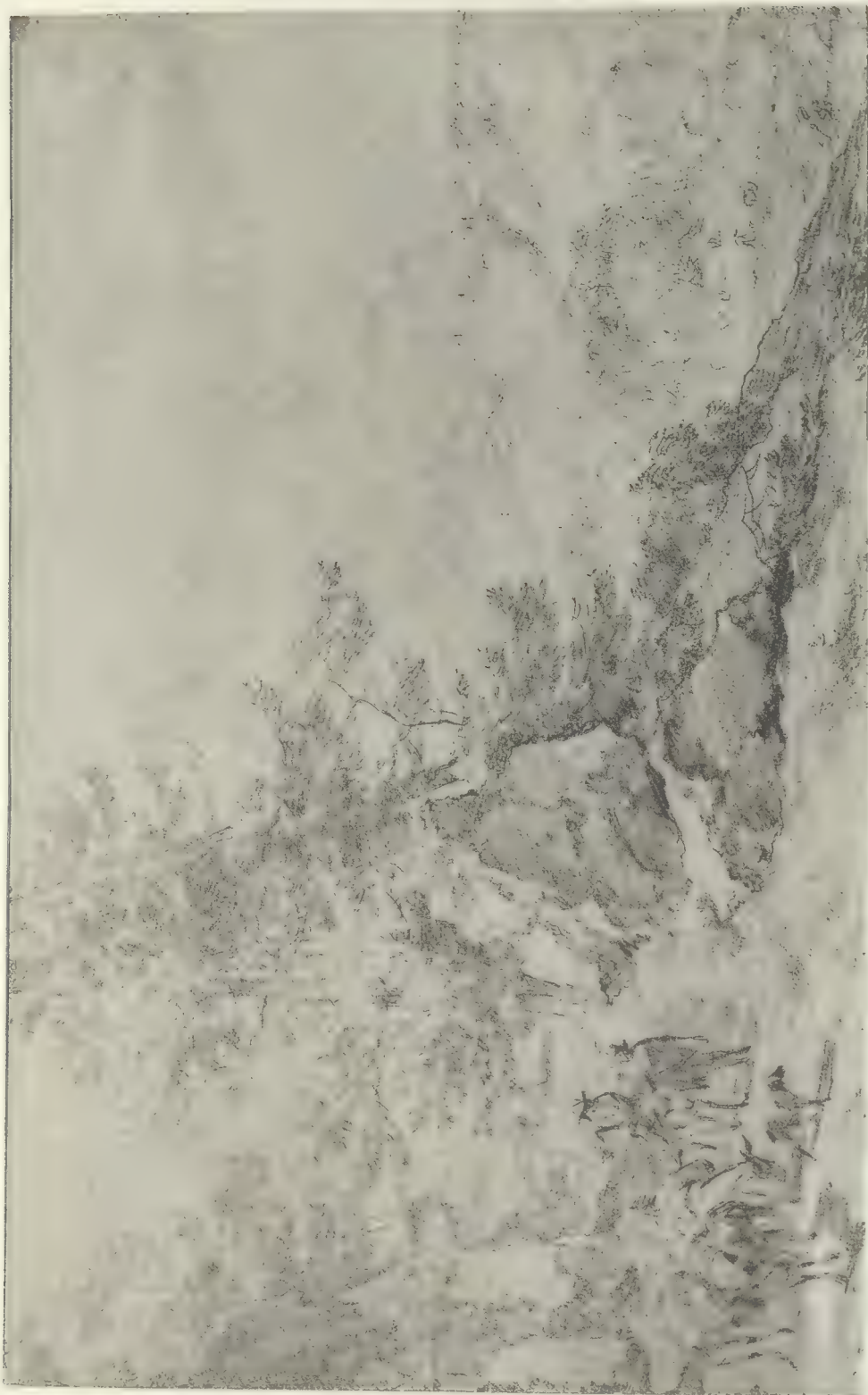




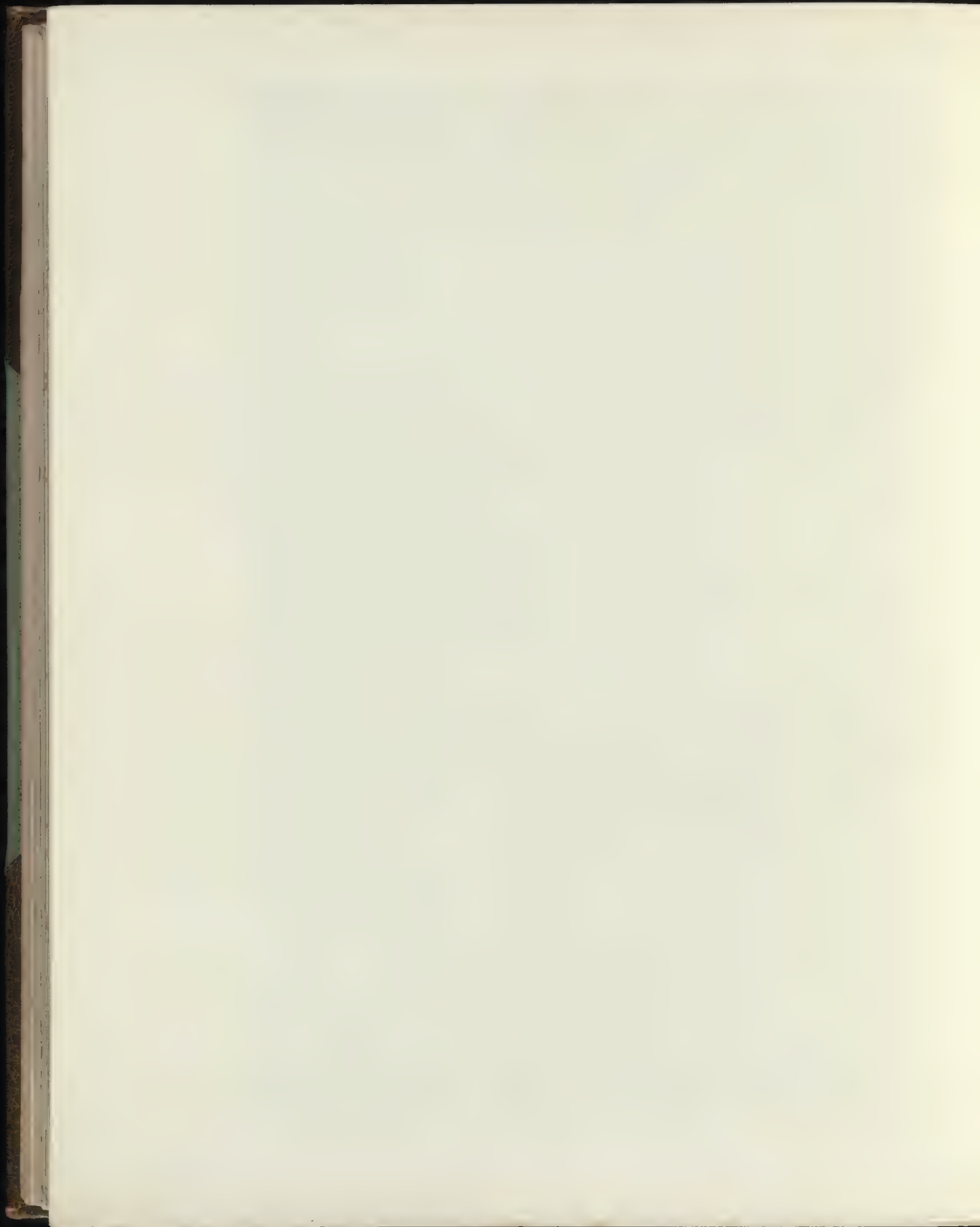




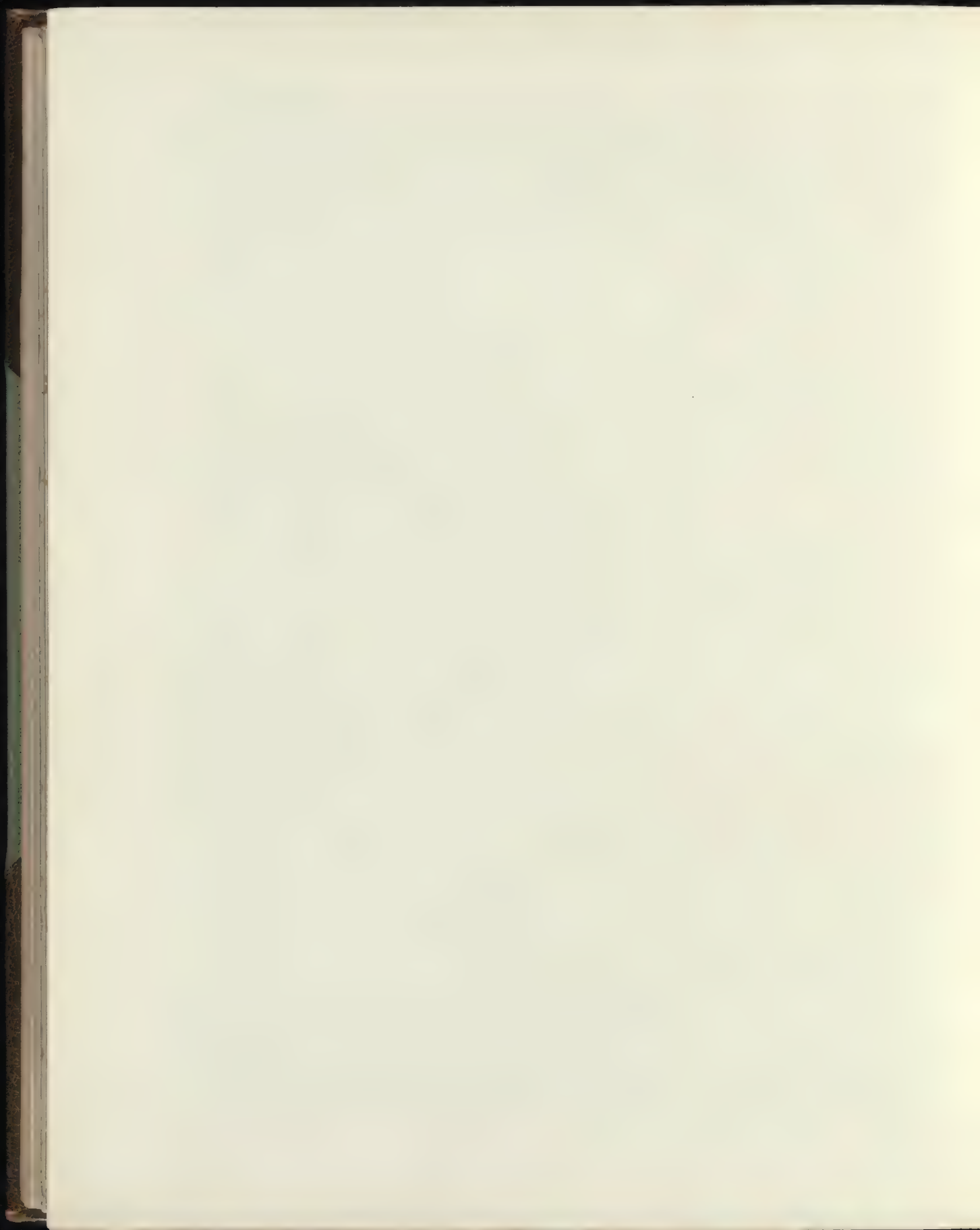


























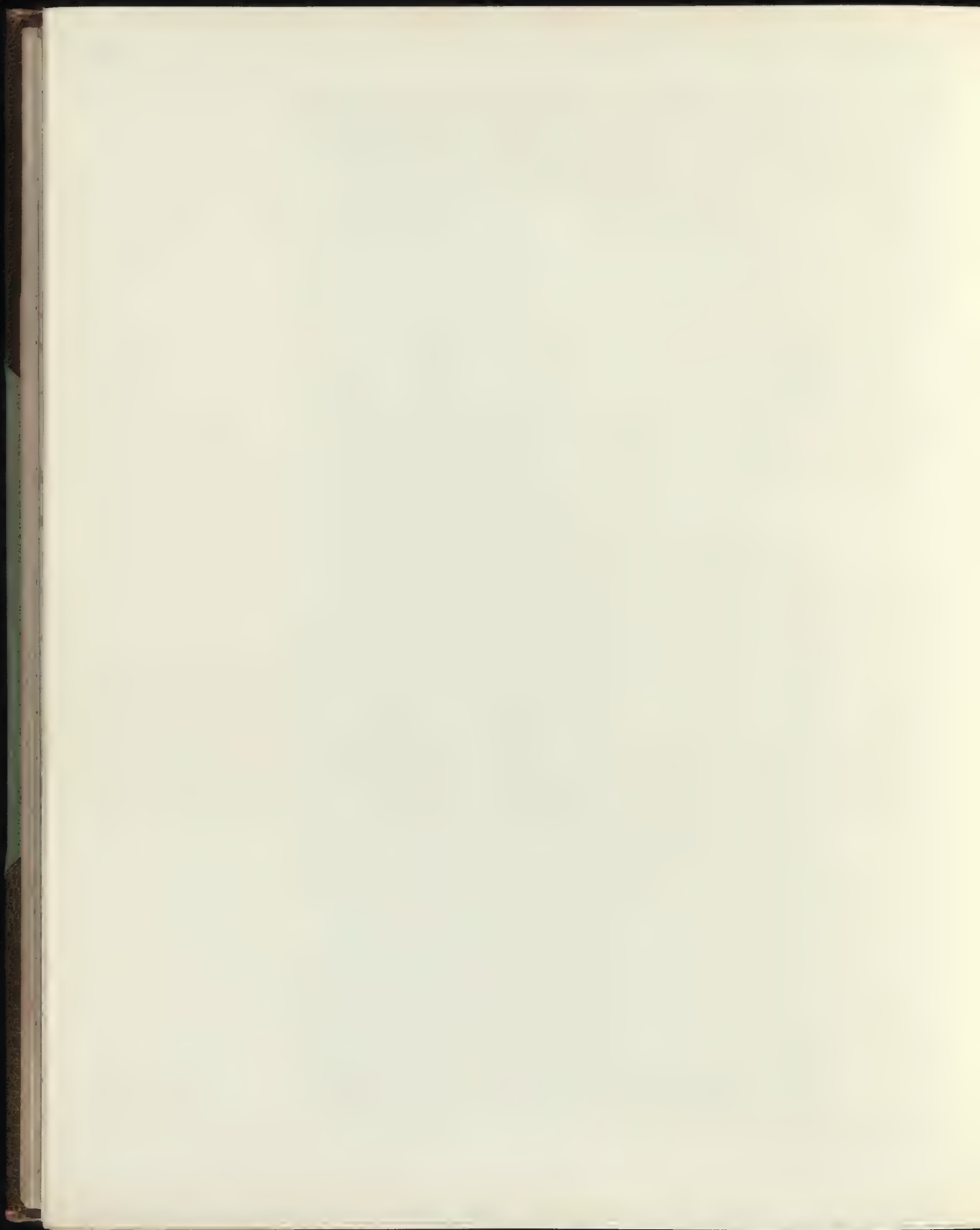
































































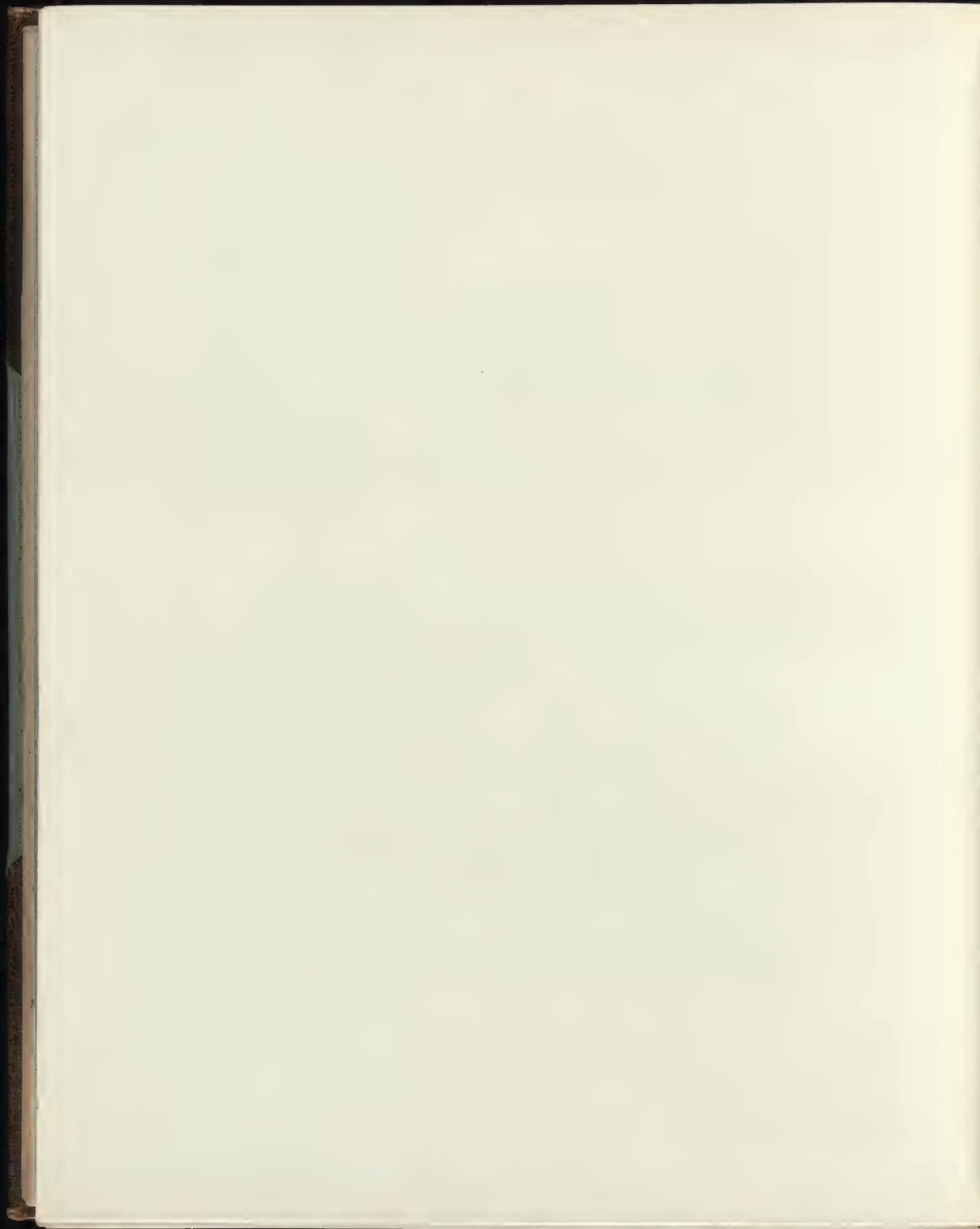


























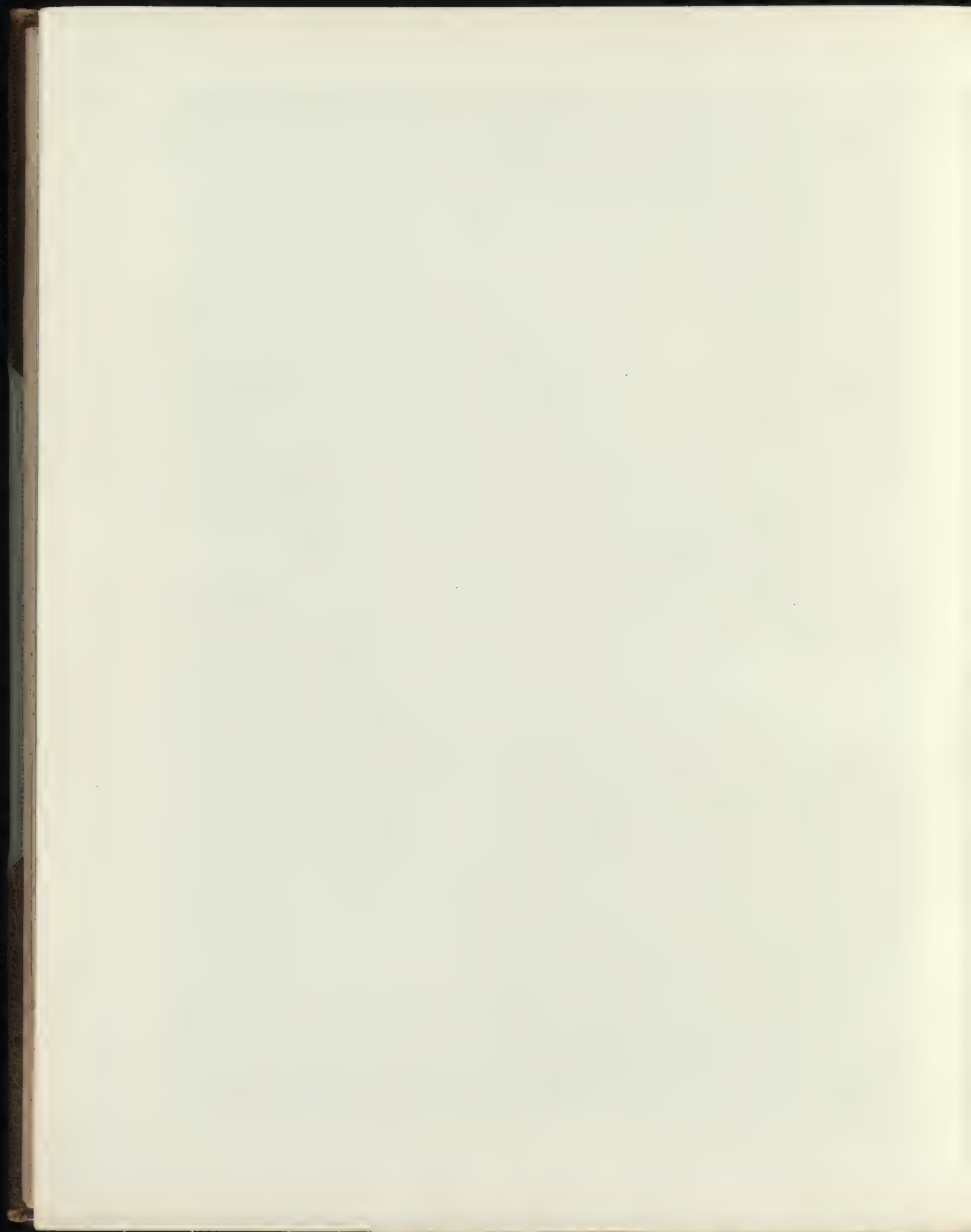


































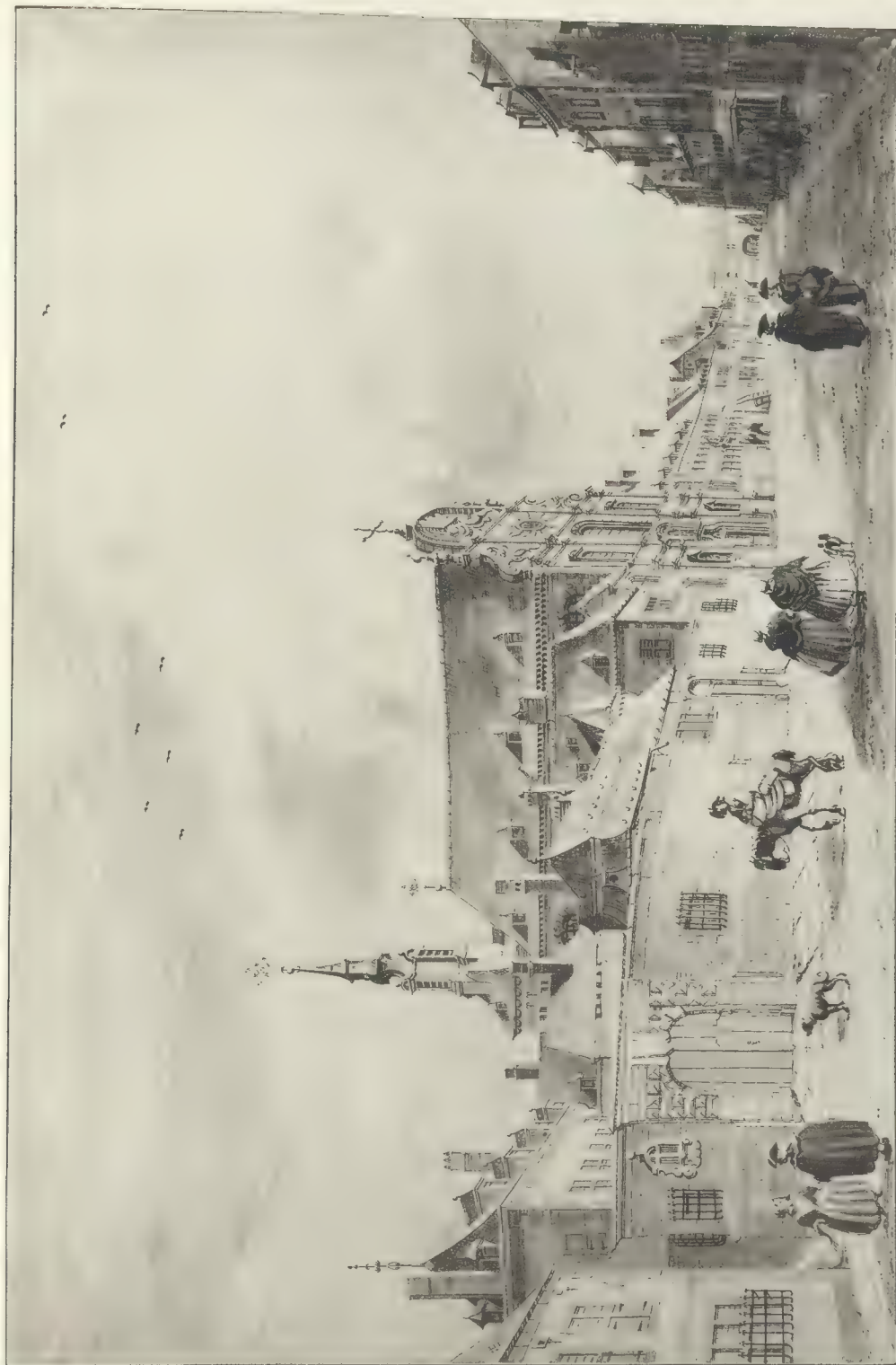




Blackburn, Feb. 1, 1891















































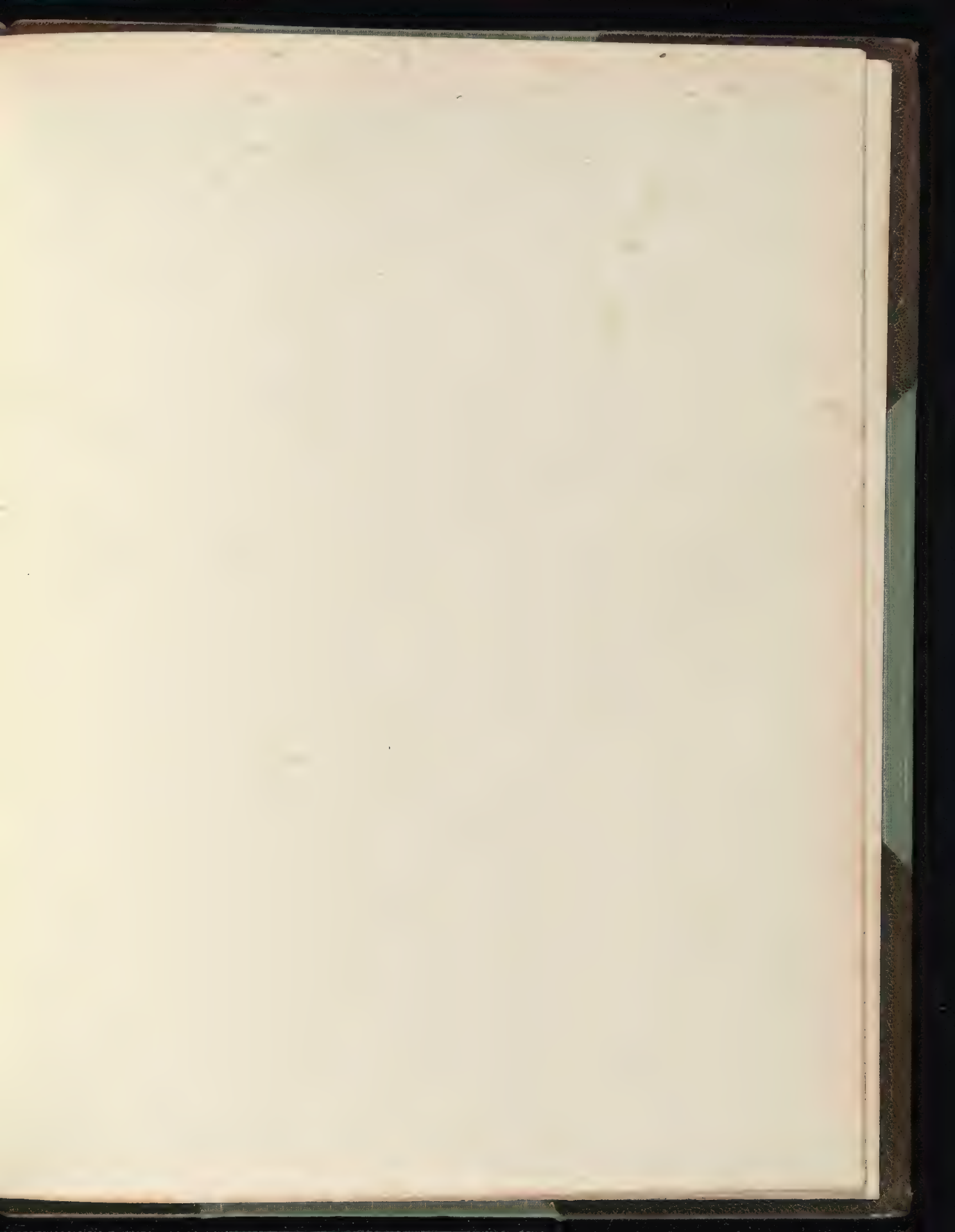






















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